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# RHETORICAL GRAMMAR

OF THE

# ENGLISH LANGUAGE.

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OF THE

# ENGLISH LANGUAGE.

Calculated ſolely for the Purpoſes of Teaching

PROPRIETY OF PRONUNCIATION,

AND

JUSTNESS OF DELIVERY,

IN THAT TONGUE,

BY THE

ORGANS OF SPEECH.

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By THOMAS SHERIDAN, A. M.

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DUBLIN:

PRINTED FOR MESSRS. PRICE, W. AND H. WHITESTONE, SLEATER, SHEPPARD, G. BURNET, R. CROSS, FLIN, STEWART, MILLS, WILKINSON, EXSHAW, PERRIN, BYRNE.

MDCCLXXXI.

MAR

# PREFACE.

OF all the languages known in the world, the Engliſh is ſuppoſed to be the moſt difficult; and foreigners in general look upon it as impracticable to arrive at any degree of perfection, either in writing or ſpeaking it. Yet from its nature and conſtitution, with regard to the grammatical part, it ought to be the moſt eaſy of attainment of any other; as upon examination it would appear, that it is built upon the ſimpleſt principles, and governed by the feweſt rules, of any language yet known. In which reſpects it exceeds even the Hebrew; hitherto ſuppoſed to be the moſt ſimple of any. With regard indeed to the pronunciation of our tongue, the obſtacles are great; and in the preſent ſtate of things almoſt inſuperable. But all this apparent difficulty ariſes from our utter neglect of examining and regulating our ſpeech; as nothing has hitherto been done, either

either by individuals, or ſocieties, towards a right method of teaching it.

Whilſt the ingenious natives of other countries in Europe, particularly the Italians, French and Spaniards, in proportion to their progreſs in civilization and politeneſs, have for more than a century been employed, with the utmoſt induſtry, in cultivating and regulating their ſpeech; we ſtill remain in the ſtate of all barbarous countries in that reſpect, having left our's wholly to chance. Whoever has a mind to attain any of thoſe tongues, may arrive at the utmoſt perfection in them, by the inſtruction of ſkilful maſters, and the aid of accurate grammars and dictionaries; together with various treatiſes on the peculiar niceties and elegancies of each. But when a foreigner arrives in London, and, as the firſt neceſſary point, enquires for a maſter to teach him the language, to his utter aſtoniſhment he is told, that there are none to be found; and thus he is left to pick it up as well as he can, in the ſame way as if he had landed among ſavages.

This is the more ſurpriſing, as perhaps there never was a language, which required, or merited cultivation more; and certainly there

there never was a people upon earth, to whom a perfect uſe of the powers of ſpeech was ſo eſſentially neceſſary, to ſupport their rights, privileges, and all the bleſſings ariſing from the nobleſt conſtitution that ever was formed. This amazing neglect has been owing to a mode of education, eſtabliſhed more than two centuries ago; and which, notwithſtanding a total change in every circumſtance, that made ſuch a mode of education the moſt proper for thoſe times, has, to the diſgrace of human reaſon, and to the indelible reproach of the legiſlature of this country, remained invariably the ſame ever ſince. On the revival of letters, the ſtudy of the Greek and Roman languages, in a ſhort time, became general, in the more civilized nations of Europe; and in this they were wiſe; becauſe a treaſure of knowledge, the collected wiſdom of ages, was here opened to their view, which could be acquired in no other way; as their own languages were then poor and barbarous, and the works of their authors, neither fit for entertainment or uſe. Whereas in the noble works of antiquity, they found every thing neceſſary to enlighten the underſtanding, regulate the fancy, and refine the taſte; and in proportion to their progreſs in this way, they who applied themſelves

ſelves to thoſe ſtudies gained a ſuperiority over the reſt of mankind, not in fame only, but in rank and fortune. Thus were they ſtimulated in the purſuit, not only by the pleaſure attending the chaſe, but by the great ends to be attained by it. The temples of Fame and Fortune were ſhut to all, who could not make their offerings in Greek and Latin. Latin particularly was the general language, in which all people of education both converſed and wrote; and became, for a conſiderable length of time, the currency of Europe, as French is at this day. Our anceſtors, not to be behindhand with other nations, made many endowments of ſchools and colleges, for the perpetual propagation of thoſe ſtudies, in their days ſo juſtly held in the higheſt eſtimation. They could not *look into the ſeeds of time*, nor foreſee that future generations, upon a total change of circumſtances, might ſuffer much by a continuation of thoſe inſtitutions; or that an enlightened poſterity would make ſuch alterations in them, as a change of times might render neceſſary.

The change indeed, ſince their days, has been ſo great, that the two learned languages are fallen into utter diſuſe. No one now either

ther writes, or converſes in them. Nay ſo totally are they gone out of faſhion, that in order to avoid the imputation of pedantry, no gentleman muſt let it appear in converſation, that he ever had the leaſt tincture of thoſe ſtudies; and far from contributing to any man's advancement to poſts of honour or profit, the utmoſt ſkill in thoſe languages will only qualify perſons for the office of ſchoolmaſters, or private tutors. Whilſt a complete maſtery of the Engliſh, both in writing and ſpeaking, would be the ſureſt means of attaining thoſe ends, and anſwer every other purpoſe of ſpeech, with regard to ornament, as well as uſe, to an inhabitant of theſe countries, better than a command of all the other languages known in the world. Yet ſo little regard has been paid to it in either reſpect, that out of our numerous army of authors, very few can be ſelected who write with accuracy; and among the multitude of our orators, even a tolerable ſpeaker is a prodigy.

All this ariſes from a wrong bias given to the mind, in our courſe of education, with regard to two material articles. The firſt is, a total neglect of our own tongue, from the time and pains neceſſary to the attain-

ment of two dead languages. The ſecond, an utter inattention to the living language, as delivered to the ear by the organs of ſpeech; from making the written, as preſented to the eye by the pen, the ſole object of inſtruction.

With regard to the firſt of theſe, it has been taken for granted, that a knowledge of Greek and Latin will of courſe produce a ſufficient knowledge of our own tongue: though it is notorious that many who have, acquired an accurate ſkill in writing Latin, make but a very poor figure in their Engliſh ſtyle. Nay it has lately been proved by a learned Prelate, in a ſhort eſſay upon our grammar, that ſome of our moſt celebrated writers, and ſuch as have hitherto paſſed for our Engliſh Claſſics, have been guilty of great ſoleciſms, inaccuracies, and even grammatical improprieties, in many places of their moſt finiſhed works. Nor is this at all ſurpriſing, when we conſider that grammar has never been taught amongſt us as a ſcience; and that in learning Latin, our youth are inſtructed only in the mechanical rules peculiarly adapted to that language; where therefore theſe do not ſquare with another, they are as much at a loſs, as if they knew

no

no rules at all. Will any of theſe, preſuming upon their knowledge of Latin, think they can maſter the French or Italian, without learning the grammars of their reſpective tongues? And is there not the ſame reaſon for examining the peculiar rules by which the Engliſh is governed? This would certainly be done by all in the liberal line of life, were the means open to them. But the fact is, that there has been no method laid down for attaining this knowledge. Nothing worthy the name of a grammar has hitherto appeared; and it is not many years ſince a dictionary of any value was produced; which, though it muſt be allowed to have been an Herculean labour, when conſidered as the work of one man, yet ſtill is capable of great improvement. Hence each individual is left to acquire a critical ſkill in his own language, as well as he can, by his own labour. The difficulties that perpetually ſtart in his way, through want of ſome principles and rules to guide him, ſoon make him weary of the fruitleſs purſuit; and people in general are ſatisfied with copying others, or making innovations upon unſure grounds. In conſequence of which, it has been in a perpetual ſtate of fluctuation, being left wholly to the guidance of caprice

and

and faſhion. The learned compiler of the Engliſh Dictionary, in ſpeaking of our language, ſays, 'That while it was employed in 'the cultivation of every ſpecies of literature, it has itſelf been neglected; ſuffered to 'ſpread under the direction of chance, into 'wild exuberance; reſigned to the tyranny 'of time and faſhion; and expoſed to the corruption of ignorance, and caprice of innovation. When I took the firſt ſurvey of my 'undertaking, I found our ſpeech copious 'without order, and energetic without rules: 'wherever I turned my view, there was 'perplexity to be diſentangled, and confuſion to be regulated.' And Swift, in his letter to Lord Oxford, is of opinion, that the corruptions crept into our language, have more than counterbalanced any improvements it has received, ſince the days of Charles the Firſt. No wonder indeed our written language ſhould be in this ſtate, when the only article attended to, and regularly taught, is that of ſpelling words properly.

But low as the ſtate of the written language is, that of the ſpoken is infinitely worſe; with regard to which, nothing has been done, even to render a right pronunciation

ciation of the words attainable. And with reſpect to every other point, we are ſo far from having any way opened for teaching a juſt and graceful delivery, that even from our learning the firſt elements of Speech, we are ſo wholly perverted by falſe rules, and afterwards corrupted by bad habits, that there is ſcarce a poſſibility of arriving at any degree of perfection in the moſt uſeful and pleaſing art that can adorn and dignify human nature.

The total neglect of this art has been productive of the worſt conſequences. It is by ſpeech that all affairs relative to the nation at large, or particular ſocieties, are carried on. In the conduct of all affairs eccleſiaſtical and civil, in church, in parliament, courts of juſtice, county courts, grand and petty juries, veſtries in pariſhes, are the powers of ſpeech eſſentially requiſite. In all which places, the wretched ſtate of elocution is apparent to perſons of any diſcernment and taſte; more particularly in the church, where that talent is of the utmoſt moment to the ſupport of religion. But in general, the ſpeakers conſole themſelves with the thought, that they are not worſe than their neighbours: and numbers, hopeleſs of arriving

arriving at any degree of excellence in that way, endeavour, as is uſual on ſuch occaſions, to depreciate what they cannot attain. Nay it has been gravely maintained by many writers, that oratory is not ſuited to the genius of the nation, or nature of the conſtitution; and that any uſe of it, in the pulpit, the ſenate-houſe, or bar, would even be improper. To this term of *Oratory*, from the erroneous ideas entertained of that art, they annex ſtrange confuſed notions, of ſomething artificial in tones, looks, and geſture, that have no foundation in nature, and are the mere inventions of man. But if the true art of oratory be only to exhibit nature dreſt to advantage; if its object be, to enable the ſpeaker to diſplay his thoughts and ſentiments, in the moſt perſpicuous, pleaſing, and forcible manner; ſo as to enlighten the underſtanding, charm the ear, and leave the deepeſt impreſſions on the minds of the hearers—Can any one but the moſt vain pedant, or ſtupid barbarian, ſay that ſuch an art is improper for this or any other ſociety in the world? To reaſon with blind prejudice, or invincible ignorance, would be fruitleſs; but I would beg leave to aſk all who aſſert this doctrine a few queſtions.

Whether

Whether it would not contribute much to promote the cauſe of religion, if the ſervice of the church were always performed with propriety, and ſermons delivered with due force?

Whether it would not be of ſervice to the ſtate, if all our ſenators, who had from nature the abilities, ſhould alſo be furniſhed from art and practice, with the habitual power of delivering their ſentiments readily in a correct, perſpicuous, and forcible manner? And whether this would not be equally uſeful to the gentlemen of the bar?

Whether it would not contribute much to the eaſe and pleaſure of ſociety, and improvement of politeneſs, if all gentlemen in public meetings, or private company, ſhould be able to expreſs their thoughts clearly, and with an utterance ſo regulated, as not to give pain to the underſtanding, or offence to the ears of their auditors?

Whether it would not greatly contribute to put an end to the odious diſtinction kept up between the ſubjects of the ſame king, if a way were opened, by which the attainment of the Engliſh tongue in its purity, both

both in point of phraſeology and pronunciation, might be rendered eaſy to all inhabitants of his Majeſty's dominions, whether of South or North Britain, of Ireland, or the other Britiſh dependencies?

Whether it would not redound much to the honour of this nation, if the attainment of our tongue were rendered eaſy to foreigners, ſo as to enable them to read our excellent authors in the original, and converſe with the natives of theſe countries upon equal terms?

Whether many important advantages would not accrue both to the preſent age, and to poſterity, if the Engliſh language were aſcertained, and reduced to a fixed and permanent ſtandard?

Whether the firſt ſtep neceſſary to the accompliſhment of theſe points, be not that of opening a method, whereby all children of theſe realms, whether male or female, may be inſtructed from the firſt rudiments, in a grammatical knowledge of the Engliſh tongue, and the art of reading and ſpeaking it with propriety and grace; in the ſame regular way as other languages, and other

other arts, of infinitely leſs conſequence to them, are now taught?

To compaſs theſe points, and others perhaps of ſtill greater conſequence which may flow from them, has been the chief object of the Author's purſuits in life, and the main end of the preſent publication.

It muſt be obvious, that in order to ſpread abroad the Engliſh language as a living tongue, and to facilitate the attainment of its ſpeech, it is neceſſary in the firſt place that a ſtandard of pronunciation ſhould be eſtabliſhed, and a method of acquiring a juſt one ſhould be laid open. That the preſent ſtate of the written language is not at all calculated to anſwer that end, is evident from this; that not only the natives of Ireland, Scotland, and Wales, who ſpeak Engliſh, and are taught to read it, pronounce it differently, but each county in England has its peculiar dialect, which infects not only their ſpeech, but their reading alſo. All attempts to reform this by any alteration in our written language would be utterly impracticable: And the only plan which could poſſibly be followed with any proſpect of ſucceſs, is

is what the Author has purſued in this Grammar.

He has laid open in it a method of teaching every thing which regards ſound, from the firſt ſimple elements, to their moſt extended combinations in words and ſentences. He has pointed out the principles upon which our pronunciation is founded, and the general rules by which it is regulated.

He has reduced the pronunciation of each word to a certainty by fixed and viſible marks; the only way by which uniformity of ſound could be propagated to any diſtance. This we find effectually done in the art of muſic by notes; for in whatever part of the globe muſic is ſo taught, the adepts in it read it exactly the ſame way. A ſimilar uniformity of pronunciation, by means of this Grammar, may be ſpread through all parts of the globe, wherever Engliſh ſhall be taught by its aid.

But it may be aſked, what right the Author has to aſſume to himſelf the office of a legiſlator on this occaſion, and what his preten-

pretenſions are to eſtabliſh an abſolute ſtandard in an article, which is far from being in a ſettled ſtate among any claſs of people? It is well known, that there is a great diverſity of pronunciation of the ſame words, not only in individuals, but in whole bodies of men. That there are ſome adopted by the univerſities; ſome prevail at the bar, and ſome in the ſenate-houſe. That the propriety of theſe ſeveral pronunciations is controverted by the ſeveral perſons who have adopted them; and what right has this ſelf-appointed judge to determine which is the beſt?

The Author allows the propriety of the objection, and therefore thinks it neceſſary to lay open the grounds upon which he puts in his claim to this arduous office.

There was a time, and that at no very diſtant period, which may be called the Auguſtan age of England, I mean during the reign of Queen Anne, when Engliſh was the language ſpoken at court; and when the ſame attention was paid to propriety of pronunciation, as that of French at the Court of Verſailles. This produced a uni-

a uniformity in that article in all the polite circles; and a gentleman or lady would have been as much aſhamed of a wrong pronunciation then, as perſons of a liberal education would now be of miſ-ſpelling words. But on the acceſſion of a foreign family to the throne, amid the many bleſſings conferred by that happy event, the Engliſh language ſuffered much by being baniſhed the court, to make room for the French. From that time the regard formerly paid to pronunciation has been gradually declining; ſo that now the greateſt improprieties in that point are to be found among people of faſhion; many pronunciations, which thirty or forty years ago were confined to the vulgar, are gradually gaining ground; and if ſomething be not done to ſtop this growing evil, and fix a general ſtandard at preſent, the Engliſh is likely to become a mere jargon, which every one may pronounce as he pleaſes. It is to be wiſhed, that ſuch a ſtandard had been eſtabliſhed at the period before mentioned, as it is probable, that Engliſh was then ſpoken in its higheſt ſtate of perfection. Nor is it yet too late to recover it in that very ſtate. It was my fortune to receive the early part of my education under a maſter, who made

made that a material object of inſtruction to the youth committed to his care. He was the intimate friend, and choſen companion of Swift; who had paſſed great part of his life in a familiar intercourſe with the moſt diſtinguiſhed men of the age, whether for rank or genius. Eminent as he was for the purity and accuracy of his ſtyle, he was not more attentive to that point in writing, than he was to exactneſs of pronunciation in ſpeaking. Nor could he bear to hear any miſtakes committed by his friends in that reſpect, without correcting them. I had the happineſs to be much with him in the early part of my life, and for ſeveral months read to him three or four hours a day, receiving ſtill the benefit of his inſtruction. I have ſince had frequent opportunities of being convinced that a uniformity of pronunciation had prevailed at the court of Queen Anne, by comparing Swift's with that of many diſtinguiſhed perſonages who were there initiated into life; among the number of which were the Duke of Dorſet and the Earl of Cheſterfield. And that very pronunciation is ſtill the cuſtomary one among the deſcendants of all the politer part of the world bred in that reign. Upon inveſtigating the

the principles on which the pronunciation of that time was formed, I found, that though there were no rules laid down for its regulation, yet there was a ſecret influence of analogy conſtantly operating, which attracted the different words, according to their ſeveral claſſes, to itſelf as their center. And where there were any deviations from that analogy, the anomalies were founded upon the beſt principle by which ſpeech can be regulated, that of preferring the pronunciation which was the moſt eaſy to the organs of ſpeech, and conſequently moſt agreeable to the ear. So far the Author has laid open his pretenſions, upon a ſuppoſition that pronunciation depended only upon cuſtom and faſhion. But when he adds, that he is the firſt who ever laid open the principles upon which our pronunciation is founded, and the rules by which it is regulated, he hopes the claim he has laid in to the office he has undertaken, will not be conſidered as either vain or preſumptuous.

When we reflect, that no evil ſo great can befal any language, as a perpetual fluctuation both in point of ſpelling and pronouncing, it is ſurely a point to be wiſhed, that a permanent

permanent and obvious ſtandard of both ſhould at ſome certain period be eſtabliſhed: and if poſſible, that period ſhould be fixed upon, when probably they were in the greateſt degree of perfection. Dr. Johnſon's ſpelling has been implicitly followed. It ſcarce deviates from that uſed by the writers in Queen Anne's reign; as he has judiciouſly rejected ſeveral innovations attempted ſince that time by vain and pragmatical writers, who, from an affectation of ſingularity, have attempted to introduce changes, upon principles which will by no means ſtand the teſt of examination: and it might indiſputably be proved, that no alterations in that reſpect, productive of any real benefit, can be made, without new moulding our alphabet, and making a conſiderable addition to its characters; a point utterly impracticable.

With regard to pronunciation, the Author has laid his reaſons before the public for his having followed that which was eſtabliſhed at the ſame æra. Thus, in both theſe articles, has he endeavoured to fix two anchors to our floating language, in order to keep it ſteady againſt the gales of caprice, and current of faſhion.

As

As the utmoſt accuracy was neceſſary in uſing the marks of pronunciation, he has exerted ſuch induſtry in this reſpect, by reiterated examination of each proof ſheet before it was printed off, that he hopes there is not an error of any conſequence throughout the whole.

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# RHETORICAL GRAMMAR, &c.

## SECTION I.

### *Of Simple Sounds.*

IN the Engliſh alphabet there appear twenty-ſix letters,

a b c d e f g h i j k l m
n o p q r ſ t u v w x y z.

But this alphabet is ill calculated to repreſent the ſimple ſounds of the Engliſh tongue, as there are many of thoſe ſounds which have no letters to ſtand for their marks. Two of the conſonants are ſuperfluous; *c* and *q*: *c* having the ſound either of *k* or *s*; and *q* that of *k* before a *u* when preceding another vowel in the ſame ſyllable. Two are marks of compound ſounds; *j*, which ſtands for *dzh*; and *x*, for *ks* or *gz*. And *h* is no letter,

but merely a mark of aſpiration. With regard to the vowels, two of them, *i* and *u*, as pronounced by us, are marks of diphthongs; and the only ſounds we hear of real ſimple vowels are thoſe of *a*, *e*, and *o*. Thus, deducting the five conſonant marks above mentioned, and thoſe of the two vowels, there remain but nineteen letters to repreſent all the ſimple ſounds in our tongue, which in reality amount to twenty-eight; conſequently to make a complete alphabet, in which every ſimple ſound ought to have a mark peculiar to itſelf, there ought to be nine more characters or letters. The reaſon of this deficiency is, that after the revival of letters we adopted the Roman alphabet, which became of general uſe throughout Europe, though it was by no means ſuited to our tongue, on account of the great number of ſimple ſounds contained in it, which were not found in the ancient Latin. To make up for this deficiency in the adopted alphabet, there were in thoſe days of ignorance ſo many clumſy contrivances uſed, and from that time to this ſuch diverſity and irregularity in marking the ſuperabounding ſounds, not upon ſettled principles, but according to the whim and faſhion of the times, that it became a work of immenſe time and labour, even to the beſt educated natives, to give a right pronunciation to words in reading; and it is rendered wholly impoſſible for foreigners or provincials ever to acquire it, from any aſſiſtance hitherto given them by books.

To afford a clue through this intricate labyrinth, and to enable all, who will take the pains of becoming maſters of the method here laid down, to acquire a juſt pronunciation of our tongue, is one of the main objects propoſed in the following work.

In order to this it will be neceſſary in the firſt place to aſcertain the number of ſimple ſounds in our tongue. And firſt I ſhall begin with the vowels.

*Scheme of the Vowels.*

| | First. | Second. | Third. |
|---|---|---|---|
| a | hăt | hāte | hâll. |
| e | bĕt | bēar | bēer. |
| i | fĭt | fīght | fīeld. |
| o | nŏt | nōte | nōoſe. |
| u | bŭt | būſh | blūe. |
| y | love-lў | lўe. | |

Before they proceed any farther, it will be neceſſary that all who would readily and clearly comprehend what is laid down in the following treatiſe with regard to the vowels, ſhould get the above ſcheme by heart, ſo as to be able to repeat it readily in the order in which the words lie, on a parallel, not perpendicular line; as,

hăt hāte hâll.
bĕt bēar, &c.

In this ſcheme * we ſee that each vowel ſtands for three different ſounds; and I have claſſed them in this manner, becauſe I ſhall have occaſion to particularize them hereafter by the titles of Firſt, Second, and Third ſounds, according to the order in which they lie, and as they are marked by thoſe figures.

At firſt view of this ſcheme, one would be apt to imagine that we have no leſs than 17 ſounds of vowels in our tongue; but, on a nearer examination, we ſhall find that there are ſeveral duplicates of the ſame ſounds, only differently marked. Thus the ſecond ſounds of *a* and *e*, as in hāte, bēar, are the ſame. The third ſounds in *e* and *i*, bēer, fīeld, are alſo the ſame. The ſound of *o* in nŏt, is only the ſhort of ā in hall. The ſecond ſound of ū in būſh is only the ſhort ſound of ō in nooſe. The ſecond ſound of *i* in fīght, and the third ſound of *u* in cūbe, are not ſimple ſounds, but diphthongs. And with regard to the two ſounds of *y*, the firſt perceived in the laſt ſyllable of lovely, is only the ſhort ſound of ē in beer, and ſecond in lye is the ſame as ī in fight.

So that ſubducting theſe eight duplicates, there remain only nine ſimple vocal ſounds or vowels, which are as follow:

| | | | | |
|---|---|---|---|---|
| ā | ă | ā | ē | ō |
| hall | hat | hate | beer | note |
| ō | ĕ | ĭ | ŭ | |
| nooſe | bet | fit | but. | |

*Number*

* Till they ſhall have got it by heart, the beſt way will be that each reader ſhall copy the above ſcheme, and hold it in his hand, in order to be ſure that he does not miſtake the marks.

*Number of Simple Sounds of Conſonants.*

Theſe amount to nineteen, which are as follow:

eb ed ef eg ek el em en ep er
es et ev ez eth̄ eth eſh ezh ing.

From the number of characters which appear in the Roman alphabet as marks of ſimple ſounds, five muſt be excluded as improper: two are ſuperfluous, *c* and *q*; *c* having the ſame power only as a *k*, or an *s*; of a *k*, as in *c*ard; of an *s*, as in *c*eaſe; and *q* that of *k* when it precedes a diphthong whoſe firſt vowel is *u*, as in *q*uality. *H* is no letter, as it repreſents no articulate ſound, and is merely an effort of the breath, or aſpiration; and two are marks of compound, not ſimple ſounds; *j* of *zh* preceded by a *d*, as ezh, edzh; james, dzhames; and *x* of *ks*, or *gz*; *ks*, as in excel; *gz*, as in example.

The laſt five conſonants of the Engliſh alphabet, as enumerated above, are marked each by two characters, and therefore have been conſidered by our grammarians as compound ſounds, though in reality they are as ſimple as any of the reſt. But the truth is, the Roman language was without thoſe ſounds, conſequently they had no letters in their alphabet to mark them. The ſound of eth̄, or the Greek theta, indeed, they had adopted together with ſome words from that language, ſuch as theatrum, theologia, &c.; but not being able to introduce the Greek letter into their alphabet, they fell upon the expedient of marking it by a junction

junction of their *h*, or mark of aſpiration, with a *t*, and this expedient we have adopted from them in marking three of thoſe ſounds; of th̆, as in the word th̆in; *th*, as in then; and *ſh*, as in ſhall. But we have as yet given no peculiar mark to the fourth ſound, *ezh*, being ſometimes repreſented by a ſingle z, as in azure; ſometimes by an *s*, as in oſier. The ſimple ſound *ing* is uniformly marked by a junction of *n* and *g*, as ſing, ring, &c.

There are beſides two letters in the Roman alphabet, *y* and *w*, whoſe nature and uſe have been utterly miſtaken by our grammarians, as ſhall be ſhewn when we come to ſpeak of diphthongs. The chief uſe of theſe characters is to ſtand as marks for the ſhort ſounds of ee, and oo, in the formation of diphthongs; by which names they ſhould therefore be called.

The whole of the Engliſh alphabet, with regard both to ſounds and letters, may be exhibited in one view by the following ſcheme.

*Vowels.*

| | | | | |
|---|---|---|---|---|
| å | ă | ā | ē | ō |
| hall | hat | hate | beer | note |
| o͝o | e | ĭ | u | |
| nooſe | bet | fit | but | |

w — ſhort o͝o

y — ſhort e͝e.

*Conſonants.*

*Conſonants.*

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| eb | ed | ef | eg | ek | el | em | en | ep | er |
| es | et | ev | ez | eth* | | eth | eſh | ezh | ing |
| h | | c | | j | | q | | x | |
| ha | | ek *or* eſs | | edge | | qua | | eks *or* egz. | |

By ſounding theſe latter characters in this manner, their nature and powers will be expreſſed in their names. And I have placed a vowel before the other conſonants, that they may be all ſounded in that manner, contrary to the uſual practice, for a reaſon to be given hereafter.

## SECTION II.

### *Of the Nature and Formation of the Simple Sounds.*

FIRST, of the vowels; which may be divided into long and ſhort. The firſt ſix are of the former kind; the three laſt, of the latter. In calling the firſt long vowels, I do not mean that they are neceſſarily long, but they are ſuch whoſe ſound may be prolonged *ad libitum*, though at the ſame time capable of being rendered ſhort; and therefore ſtrictly ſpeaking they ſhould be denominated doubtful.

*Six*

* Th has two ſounds; one in the word *thin*, the other in *then*. To diſtinguiſh them, the former ſound is marked by a ſtroke drawn acroſs the upper part of the h.

*Six long or doubtful Vowels.*

$h\overset{3}{a}ll$ $h\overset{1}{a}t$ $h\overset{2}{a}te$ $b\overset{3}{e}er$ $n\overset{2}{o}te$ $n\overset{3}{o}ose$.

In pronouncing them in that order, we perceive a juſt and regular ſcale, by which the voice proceeds in marking thoſe ſounds. $\overset{3}{a}$ is the fulleſt ſound, made by the greateſt aperture of the mouth, and the voice ſtrikes upon that part of the palate which is neareſt to the paſſage by which the voice iſſues: $\overset{1}{a}$ is formed by a gradually leſs aperture, and the ſtroke of the voice more advanced: $\overset{2}{a}$ in like proportion ſtill more ſo; and in ſounding $\overset{3}{e}$ the mouth is almoſt cloſed, and the ſtroke of the voice is near the teeth. Theſe are the only long vowels formed within the mouth. After that, the ſeat of articulation is advanced to the lips; $\overset{2}{o}$ being formed by a ſmall puſhing out of the lips in a figure reſembling the circular character which repreſents that ſound; and $\overset{3}{o}$ by advancing the lips ſtill more, and puſhing the ſound out through a chink or foramen more of the oblong kind. So that whoever will give but a ſlight attention in repeating the vowels in this order, will perceive a regular and gradual progreſſion of the voice, from the firſt ſeat of articulation to the extreme: as, $\overset{3}{a}$ $\overset{1}{a}$ $\overset{2}{a}$ $\overset{3}{e}$ $\overset{2}{o}$ $\overset{3}{o}$. The three laſt vowels, ſounded in the words $b\overset{1}{e}t$, $f\overset{1}{i}t$, $b\overset{1}{u}t$, are in their nature ſhort, being incapable of prolongation; on which account it would be found difficult to pronounce them ſeparately, and their true ſounds can be pointed out only in ſyllables when they are united to ſubſequent conſonants.

Of

*Of the Nature and Formation of Conſonants.*

Conſonants may be divided into two claſſes, mutes and ſemivowels. The mutes, are thoſe whoſe ſounds cannot be prolonged; the ſemivowels, ſuch whoſe ſounds can be continued at pleaſure; partaking of the nature of vowels, from which they derive their name. There are ſix mutes, eb, ed, eg, ek, ep, et. And thirteen ſemivowels, ef, el, em, en, er, es, ev, ez, eth̄, eth, eſh, ezh, ing.

The mutes may be ſubdivided into pure and impure. The pure, are thoſe whoſe ſounds cannot be at all prolonged. Theſe are, ek, ep, et. The impure, are thoſe whoſe ſounds may be continued, though for a very ſhort ſpace. Theſe are, eb, ed, eg.

The ſemivowels may be ſubdivided into vocal and aſpirated. The vocal, are thoſe which are formed by the voice; the aſpirated, thoſe formed by the breath. There are nine vocal, and four aſpirated. The vocal are el, em, en, er, ev, ez, eth, ezh, ing. The aſpirated, ef, es, eth̄, eſh. The vocal ſemivowels may be ſubdivided into pure, and impure. The pure, ſuch as are formed intirely by the voice: the impure, ſuch as have a mixture of breath with the voice. There are five pure—el, em, en, er, ing. Four impure—ev, ez, eth, ezh.

In order to know the manner of their formation, it will be proper to divide them into ſeparate

claſſes, according to the different ſeats where they are formed, whether the lips, teeth, palate, or noſe; thence denominated, labial, dental, palatine, and naſal.

| | | | | |
|---|---|---|---|---|
| The labial are four, | eb | ep | ef | ev. |
| Dental eight, | ed | et | eth̄ | eth |
| | ez | eſs | eſh | ezh. |
| Palatine four, | eg | ek | el | er. |
| Naſal three, | em | en | ing. | |

*Eb* and *ep* are formed exactly by the ſame action of the lips, which is, by cloſing them and intercepting the voice; and the only difference between them is, that in forming *eb*, the lips at firſt only gently touch each other, ſo as not wholly to prevent ſome ſounds iſſuing, and are ſoon after cloſed till the voice is entirely intercepted: whereas in forming *ep*, the lips are at once ſo forcibly preſſed together, as to prevent the iſſuing of any ſound. Theſe two are the only genuine labial conſonants; that is, entirely formed by the lips: the other two, being partly labial, and partly dental; that is, they are formed by the application of the under lip to the upper teeth, as *ef*, *ev*. Here it is alſo to be obſerved, that theſe two letters are formed by the ſame poſition of thē organs, and the only difference between them is, that *ev* is formed by the voice and breath mixed; *ef*, by the breath only.

The next in order are the dental, as the ſeat of their formation is neareſt to the lips. In forming *ed* and *et* the tip of the tongue is preſſed againſt the upper gums, almoſt touching the teeth; and there

there is no other difference between them than what was before mentioned with regard to the labials *eb* and *ep*; that in the one, the ſound can be continued; in the other it can not. In forming *ed*, the tongue at firſt only gently touches the gum, and is gradually preſſed cloſer till the ſound is entirely obſtructed; whereas in forming *et*, the tongue is at once ſo forcibly and cloſely preſſed to the ſame part, that the ſound is inſtantly intercepted.

*Eth* and *eth* are formed by placing the tip of the tongue between the teeth, and preſſing it againſt the upper teeth; and the only difference between them is, what was before obſerved with regard to *ev* and *ef*, that the one is formed by the breath only, the other by the breath and voice mixed.

*Eſs* and *ez* are both formed in the ſame manner, by turning up the tip of the tongue towards the upper gums, but ſo as not to touch them; and thus the breath and voice being cut by the ſharp point of the tongue, and paſſing through the narrow chink left between that and the gums, are modified into that hiſſing ſound perceptible in the one, and buzzing noiſe in the other. Here alſo the only difference between them is, the ſame that was juſt mentioned with regard to *eth* and *eth*, that *ez* is formed by the voice and breath together, *eſs* by the breath only.

*Eſh* and *ezh* are formed by protruding the tongue towards the teeth, but ſo as not touch them; and thus the voice and breath paſſing over it through a wider

wider chink, and not being cut by it on account of its flat poſition, have not ſo ſharp a ſound as *eſ* and *ez*. The ſame diſtinction is alſo to be obſerved here, they being both formed by the ſame poſition of the organs, only *ezh* is by the voice and breath, and *ĕſh* by the breath only.

Of this claſs there are but two that in ſtrict propriety can be called dental; and thoſe are *eth* and *eth̄*, formed by the application of the tongue to the upper teeth, which are not directly concerned in producing any of the other ſounds; but as the ſeat of their formation is cloſe to the teeth, they have obtained the name of dental, to diſtinguiſh them from thoſe whoſe ſeat is farther removed back towards the palate, and thence called palatine.

The firſt of this claſs are *el* and *er*, whoſe ſeat of formation lies a little behind that of *ed* and *et*. *El* is formed by a gentle application of the end of the tongue to the roof of the mouth a little behind the ſeat of *ed*. The preſſure muſt be as ſoft as poſſible, ſo that the ſound may not be intercepted; and in this poſition the voice glides gently over the ſides of the tongue, which are in a horizontal poſture, in a ſtraight line through the mouth. *Er* is formed by a vibrating motion of the tip of the tongue between the upper and under jaw, without touching either, and at about the ſame diſtance from the teeth that *el* is formed.

Farther back towards the palate are formed *eg* and *ek*, by raiſing the middle of the tongue ſo as

to touch the roof of the mouth; and the only difference of their formation is, that in *eg* the tongue is not ſo cloſely preſſed at firſt but that the ſound may continue for a little while; and in *ek*, the voice is wholly intercepted, in the ſame manner as was before mentioned in forming *ed* and *et*.

The three conſonants, *em*, *en*, *ing*, make up the laſt claſs called naſal, on account of the ſound's iſſuing through the noſe. *Em* is formed by cloſing the lips much in the ſame manner and degree as in *eb*, with this difference, that the voice thus ſtopped at the lips, is permitted to paſs through the noſe.

*En* is formed much in the ſame ſeat, and by a like application of the organ as *el*; only there is more of the tongue, and more cloſely applied to the roof of the mouth, ſo as in a great meaſure to ſtop the voice from iſſuing through that paſſage, and to force the greater part of it back through the noſe.

Behind this, much in the ſame ſeat, and ſame diſpoſition of the organs as in forming the ſound *eg*, is produced the ſound *ing*, by raiſing the middle of the tongue to a gentle contact with the roof of the mouth, ſo as that part of the voice may iſſue through the mouth, and the remainder be forced back through the noſe.

I ſhall now exhibit at one view a ſcheme of the whole alphabet, according to the method above laid down.

SCHEME

## SCHEME OF THE ALPHABET.

*Number of ſimple Sounds in our Tongue* 28.

| | | | | | |
|---|---|---|---|---|---|
| 9 *Vowels,* | $\overset{3}{a}$ | $\overset{1}{a}$ | $\overset{2}{a}$ | $\overset{3}{e}$ | $\overset{2}{o}$ |
| | hall | hat | hate | beer | note |
| | $\overset{3}{o}$ | $\overset{1}{e}$ | $\overset{1}{i}$ | $\overset{1}{u}$ | |
| | nooſe | bet | fit | but | |
| | w | | y | | |
| | ſhort oo | | ſhort ee | | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 19 *Conſonants,* | eb | ed | ef | eg | ek | el | em |
| | en | ep | er | es | et | ev | ez |
| | eth̄ | eth | eſh | ezh | ing. | | |

2 *Superfluous,* *c,* which has the power of *ek* or *eſs.*
*q,* that of *ek* before *u.*

2 *Compound,* *j,* which ſtands for *edzh.*
*x,* for *ks* or *ġz.*

1 *No letter,* *h,* merely a mark of aſpiration.

*Conſonants divided into Mutes and Semivowels.*

6 *Mutes,* eb ed eg ek ep et.

3 *Pure Mutes,* ek ep et.
3 *Impure,* eb ed eg.

13 *Semi-*

13 *Semivowels,* ef el em en er eſs ev
ez eth̄ eth eſh ezh ing.

9 *Vocal,* el em en er ev
ez eth ezh ing.
4 *Aſpirated,* ef eſs eth̄ eſh.

*Divided again into*

4 *Labial,* eb ep ev ef.
8 *Dental,* ed et eth eth̄ ez
eſs ezh eſh.
4 *Palatine,* eg ek el er.
3 *Naſal,* em en ing.

## SECTION III.

### *Of Diphthongs.*

HAVING examined all the ſimple ſounds in our tongue, I ſhall now proceed to the double ſounds or diphthongs.

There are two of our diphthongs which have uſually paſſed for ſimple ſounds, becauſe they are for the moſt part marked by ſingle characters, which are i͡ and u͡, as ſounded in the words fi͡ght, blu͡e; the ſounds given to thoſe vowels in repeating our alphabet. But in reality they are perfect diphthongs. The ſound i͡ is compoſed of the fulleſt

fulleſt and ſlendereſt of our vowels, a̲ and e̲; the firſt made by the largeſt, and the latter by the ſmalleſt aperture of the mouth. If we attend to the proceſs in forming this ſound, we ſhall find that the mouth is firſt opened to the ſame degree of aperture, and is in the ſame poſition as if it were going to ſound a̲; but before the voice can get a paſſage through the lips, the under jaw is drawn near to the upper in the ſame poſition as when the vowel e̲ is formed; and thus the full ſound, checked by the ſlender one, and coaleſcing with it, produces a third ſound, different from both, which is the diphthong i.

The diphthong u of the ſounds e̲ and o̲; the former ſo rapidly uttered, and falling ſo quickly into the ſound o̲, that its own diſtinct power is not heard; and thus a third ſound or diphthong is formed by the junction of the two vowels.

The diphthong *oi* or *oy* is formed by a union of the ſame vowels as that of i; that is a̲ e̲; with this difference, that the firſt vowel a̲, being dwelt upon, is diſtinctly heard before its ſound is changed by its junction with the latter vowel e̲; as *oi*, noiſe.

The diphthong *ou* or *ow* is compoſed of the ſounds a̲ and o̲; and is formed much in the ſame manner as i; the mouth being at firſt in the poſition of ſounding a̲, but before that ſound is perfected, by a motion of the under jaw and lips to the poſition of ſounding o̲, the firſt ſound a̲ is checked and blended with the latter o̲, from which

which reſults the diphthong *ou* or *ow*, as in *thou*, *now*.

All the other diphthongs of our tongue are formed by the ſhort ſounds of $\overset{3}{o}$ and $\overset{3}{e}$ marked by the characters *w* and *y*, preceding all the other vowels and combining with them. As thus,

*w* or ſhort $\overset{3}{o}$.

| | | |
|---|---|---|
| $w\overset{1}{a}ft$ | $w\overset{2}{a}ge$ | $w\overset{3}{a}ll$. |
| $w\overset{1}{e}d$ | | $w\overset{3}{e}ed$. |
| $w\overset{1}{i}t$ | $w\overset{2}{o}e$ | $w\overset{3}{o}o$. |
| $\overset{1}{u}$ | | |
| word. | | |

*y* or ſhort $\overset{3}{e}$.

| | | |
|---|---|---|
| $y\overset{1}{a}rd$ | $y\overset{2}{a}re$ | $y\overset{3}{a}wl$. |
| $y\overset{1}{e}t$ | | $y\overset{3}{i}eld$. |
| $y\overset{1}{o}n'$ | $y\overset{2}{o}ke$ | $y\overset{3}{o}uth$. |
| $yo\overset{1}{u}ng$. | | |

## SECTION IV.

### *Of the Manner of forming certain Sounds.*

IT will be neceſſary for all who wiſh to pronounce Engliſh properly, to make themſelves perfect in all the ſimple ſounds and diphthongs enumerated and explained above, before they proceed any farther. And more particularly foreigners ſhould be conſtantly exerciſed in thoſe ſounds which are peculiar

to

to the Engliſh, and are not found in their own tongues. For which purpoſe I ſhall point out ſuch ſounds as the French have not, that being a language generally ſpoken by foreigners.

In the French tongue are to be found the ſounds of all our vowels, and all our conſonants except *eth*, *eth̄*, and *ing*. I have already deſcribed the mode of forming the two ſounds of eth̄ and eth, but as theſe are the peculiar ſounds which ſcarce any Frenchman or foreigner can conquer, I ſhall be more full in my dirẽctions about them. It muſt be obſerved then, that in the French tongue all the articulations are formed within the mouth, and the tongue is never protruded beyond the teeth; conſequently, unleſs they are told to do it, they will never of themſelves place the organ in a poſition that it never had been in before; ſo that when they are urged to pronounce that new ſound, as in the word *then*, without having the mechaniſm of the organs pointed out to them, they naturally utter the ſound that is neareſt to it in their own tongue, and call it *den*; in like manner they pronounce *thin*, *tin*; changing *eth* to a *d*, and *eth̄*, to a *t*. And this they continue to do all their lives in all words containing thoſe ſounds, for want of being informed of the following plain ſimple method of neceſſarily producing thoſe ſounds, if it be but ſtrictly followed. Suppoſe then you were deſirous of ſhewing a foreigner how he ſhould form the ſound *eth* when it begins a word or ſyllable. Deſire him to protrude the tip of his tongue between

between his teeth and ſomewhat beyond them; in that poſition let him preſs it againſt the upper teeth without at all touching the under; then let him utter any voice with an intention to ſound the word *then*, and draw back the tongue at the ſame time behind his teeth, and the right ſound will neceſſarily be produced. To pronounce the *eth*, the organs muſt be exactly in the ſame poſition, but previous to the withdrawing of the tongue, inſtead of any voice, he muſt emit breath only, which will as certainly produce the word *thin*.

When theſe ſounds end a word or ſyllable, as in the words *breathe*, *breath*, he muſt be told, that inſtantaneouſly after ſounding the preceding letters, he is to finiſh the word by applying the tip of the tongue to the edge of the upper teeth as before; and in ſounding the word *breathe*, the voice is to be continued to the end; whilſt in that of *breath*, the voice is cut off at the vowel, and the conſonant *th* is formed by the breath only. In both caſes it will be of uſe to continue the tongue in the ſame poſition for ſome time after the formation of the letter, at the ſame time prolonging the ſound of the voice in the former, and of the breath in the latter, till by practice the ſounds become familiar.

The conſonant marked by *ing*, is perhaps peculiar to the Engliſh language. There is a ſound in the French nearly approaching to it, to be found in ſuch words as *dent* or *camp*, and in all their naſal vowels. The only difference between them

is,

is, that in forming the French ſounds, the tongue does not touch the roof of the mouth as in producing the Engliſh *ing*, though in other reſpects it be in a ſimilar poſition. If therefore a foreigner wants to produce this ſound, he has only to raiſe the middle of his tongue into a gentle contact with the roof of his mouth in pronouncing any of the naſal vowels; and in this way the French naſal vowel ſounded in the word *dent* will be converted into the Engliſh conſonant heard in the word *ding-dong*.

With regard to diphthongs, the Engliſh have ſeveral not to be found in the French tongue. Of this number are the firſt four enumerated above, viz. i͡, u͡, *oi* or *oy*, and *ou* or *ow*. There is a ſound in the French ſomewhat reſembling our i͡, to be found in ſuch words as *vin*, *fine*, but that there is a difference between them will be immediately perceptible by ſounding after them our words *vine*, *fine*. And the difference conſiſts in this, that their diphthong is formed of the vowels a͡ i͡, and ours of the vowels a͡ i͡; ſo that in order to produce that ſound, you are to deſire a foreigner to open his mouth as wide as if he were going to pronounce a͡, and meant to ſound that vowel; but on the firſt effort of the voice for that purpoſe, to check its progreſs by a ſudden motion of the under jaw towards the upper, ſtopping it in that ſituation in which the ſound e͡ is formed, and then inſtantly cutting off all ſound. Thus as the ſound of a͡ is not completed, nor the ſound of e͡ continued, there

reſults

reſults from the union of the two a third ſound or diphthong which has no reſemblance to either, and yet is a compound of both.

Our diphthong ů has alſo a ſound that reſembles it in French, to be found in the words *Dieu, mieux*; but the difference will inſtantly be perceived by ſounding after them our words *dew, mew*; and it conſiſts in this, that their diphthong terminates in the French vowel *eu*, a ſound which we have not in our tongue, and is therefore found very hard to be formed by Engliſh organs; and ours terminates in ŏ. To form it properly therefore, a foreigner is to be told that it is compoſed of the ſounds ĕ and ŏ, the firſt ſound not completed but rapidly running into the laſt; and he is to conſider it as ending in the French *ou*, not *eu*. Our pronoun *you* is an exact repreſentation to a French eye of the ſound of ů.

To form the diphthong *oi* or *oy* it is neceſſary to pronounce the full ſound of ă, dwelling ſome time on the vowel, before the ſound is intercepted by the motion of the under jaw, to the poſition of forming the ſlender ſound ĕ, and then the voice is inſtantly to ceaſe. This diphthong differs from that of ĭ only in this, that the firſt vowel ă is diſtinctly heard, before it unites with the latter vowel ĕ. This diphthong is repreſented two ways, either by *oi* or *oy*, as in noiſe, boys.

To produce the diphthong *ou* or *ow*, as in *out, owl*, it is neceſſary that there ſhould be the greateſt aperture

aperture of the mouth as if it were about to form the ſound ă; but before that ſound is completed the organs are to change to the poſition of pronouncing ŏ, by a rapid motion of the underjaw towards the upper, and protruding the lips in the form of ſounding ŏ, at the ſame time ſtopping the voice ſhort; and thus, as in the diphthong ĭ, by having neither the ſound of the former or latter vowel completed, there ariſes from the coaleſcence of the two, a third ſound different from both, which is the diphthong *ou* or *ow*.

All the other diphthongs in our tongue are formed by the ſhort ſounds of ŏ and ĕ, repreſented by the characters *w* and *y*, and combining with all the other vowels when they precede them in the ſame ſyllable.

To inſtruct foreigners in the true pronunciation of theſe, it will be only neceſſary to inform them that our *w* anſwers exactly in ſound and power to the French *ou*, when it forms a diphthong. As for inſtance, our pronoun *we* is individually the ſame ſound as their affirmative *oui*; and the miſtake which they conſtantly commit in ſounding that letter like a *v*, has been owing to their not being informed of the true nature of the ſound, and taking up their idea of it from the character which repreſents it, wherein two enterwoven *vees* w are exhibited to view: but if in all diphthongs commencing with that letter they will place their lips in the poſition of forming the French *ou*, or Engliſh ŏ, they cannot fail of producing the proper ſound.

In

In like manner, all diphthongs formed by our *y* are to be conſidered by them as anſwering to thoſe formed either by their *i*, as in the words *mieux*, *viande*, *bien*; or their *y*, as in the laſt ſyllables of the words *voyage*, *royaume*, *moyen*.

Beſide thoſe which I have enumerated and deſcribed, there is a vaſt variety of combinations of vowels in our tongue, which have been moſt abſurdly called diphthongs by our grammarians, when in reality they are only ſo many different ways of repreſenting the ſame ſimple ſounds of our vowels. To diſtinguiſh ſuch from the true diphthongs, which means double-ſounding, I ſhall take the liberty of coining a new word, and ſhall call them *digraphs*, or double written.

## SECTION V.

### *Of the Uſe and Abuſe of Letters in ſpelling or repreſenting Words.*

WHEN written words are conſidered as the types of ſounds, in order to make them correſpond to their archetypes, the four following rules ſhould be ſtrictly obſerved.

1. No character ſhould be ſet down in any word which is not pronounced.

2. Every

2. Every diſtinct ſimple ſound ſhould have a diſtinct character to mark it, for which it ſhould uniformly ſtand.

3. The ſame character ſhould never be ſet down as the repreſentative of two different ſounds.

4. All compound ſounds ſhould be marked only by ſuch characters, as will naturally and neceſſarily produce thoſe ſounds, upon their being pronounced according to their names in the alphabet.

Theſe rules were ſtrictly obſerved in the two juſtly celebrated languages of old Greece and Rome, inſomuch that the knowledge of their alphabet alone, together with the manner of their joining letters ſo as to make ſyllables and words, enabled every one, without farther aid of rules or maſters, to pronounce their words properly at ſight in reading; and the practice of a few weeks only might render them adepts in the art. Whereas in the Engliſh all theſe rules are ſo frequently violated, or rather indeed ſo totally diſregarded, that little or no aſſiſtance can be derived to pronunciation from books, and the art of reading properly requires the labour of many years.

Such indeed is the ſtate of our written language, that the darkeſt hieroglyphics, or moſt difficult cyphers which the art of man has hitherto invented, were not better calculated to conceal the ſentiments of thoſe who uſed them from all who had not the key, than the ſtate of our ſpelling is to conceal the true pronunciation of our words, from

from all except a few well educated natives. The original ſource of this lay in a defective alphabet, as has been before mentioned; but there were other cauſes which contributed to increaſe the confuſion, that have been ſet forth in an expreſs treatiſe for that purpoſe, to which the curious reader is referred *.

At preſent I ſhall content myſelf with exhibiting to view ſuch ſpecimens of irregularity in marking our ſounds, as it is neceſſary the learner ſhould be aware of, before he enters upon the rules which are to guide him through this labyrinth to a juſt pronunciation.

*Same Sounds of Vowels marked in a Variety of different Ways.*

| ā | | ă | | ä | |
|---|---|---|---|---|---|
| a | far | a | favour | all | call |
| au | laugh | ai | pain | al | talk |
| ai | plaiſter | ay | pray | au | laud |
| ea | heart | ea | great | augh | taught |
| all | ſhall | e | there | aw | claw |
| i | ſirrah | ei | heir | oa | broad |
| | | eig | feign | eo | George |
| | | ey | grey | o | form |
| | | | | ough | ought |

| ē | | ŏ | | ō | |
|---|---|---|---|---|---|
| e | he | o | go | o | who |
| ea | ſea | oa | load | oo | too |



* Vid. Lectures on Elocution. Diſſertation, &c. p. 232.

| ē | | ō | | ō |
|---|---|---|---|---|
| ei | deceit | oe | doe | ou | you |
| ey | key | ou | ſoul | ough | through |
| œ | fœtus | ough | dough | oe | ſhoe |
| ie | field | ow | blow | wo | two |
| ee | ſee | eau | beau | | |
| eo | people | ew | ſew | | |
| i | machine | oo | door | | |

| ĭ | | ŭ | | ū | |
|---|---|---|---|---|---|
| i | fit | u | gun | u | cube |
| a | courage | o | work | eu | feud |
| ai | captain | ou | rough | ew | new |
| ia | marriage | oo | blood | ue | clue |
| e | college | i | ſir | iew | view |
| ee | breeches | e | her | eau | beauty |
| ei | forfeit | | | | |
| eig | foreign | | | | |
| ie | ſieve | | | | |
| o | women | | | | |
| u | buſy | | | | |

*Different Sounds marked by the ſame Vowels.*

thēre hēre whŏ gŏ

| ŭ | | | ŭ | | |
|---|---|---|---|---|---|
| grŏve | prŏve | love | dŏor | nŏon | blood |
| bĕar | hĕar | hĕad | heart | fourth | youth | tough | mouth. |

With many more inſtances of irregularity in marking our vowels too tedious to enumerate. Nor ſhall we find the ſtate of our conſonants much better.

| | | | |
|---|---|---|---|
| B | is often mute, as in - - | | debt, tomb. |
| C | has three ſounds, - - | k | care, |
| | | s | ceaſe, |
| | | ſh | ſocial, |
| F | has its ſound marked by two different combinations of letters, | ph | Philip, |
| | | gh | laugh. |
| G | has two ſounds, - - | | gold, gentle. |
| J | has the ſame ſound as that of 2d G, | | joy. |
| S | has four ſounds, - - | s | yes, |
| | | z | roſe, |
| | | ſh | paſſion, |
| | | zh | oſier. |
| T | alſo has four ſounds, - - | t | tell, |
| | | s | ſatiety, |
| | | ſh | nation, |
| | | ch | queſtion. |
| X | has three ſounds, - - - | gz | example, |
| | | ks | vex, |
| | | z | Zerxes. |
| Th | has two ſounds, - - - | | then, thin. |
| Ch | has three ſounds, - - - | k | chorus, |
| | | ſh | chaiſe, |
| | | ch | chair. |
| Gh | has two ſounds, - - - | g | ghoſt, |
| | | f | laugh; |
| and is often mute, as in - - - | | | daughter. |

From a view of ſuch amazing diſorder and confuſion in our manner of marking ſounds, it may be thought an impracticable taſk to attempt teaching a right pronunciation of our words by means of the written language; and yet I doubt not, if

the learner will but take ſuitable pains, and commit to memory the rules hereafter to be laid down upon that head, but that he will compaſs the point in a much ſhorter ſpace of time than could be well imagined. For this purpoſe, I ſhall firſt lay down rules relative to the conſonants, as what regards the pronunciation of the vowels cannot be explained till I come to treat of words.

*B*

This conſonant has always the ſame ſound when pronounced, but it is often ſilent. It is always ſo when followed by a *t* in the ſame ſyllable, as in *debt*, *doubt*; or preceded by an *m*, as *tomb*, *dumb*; as alſo in the word *ſubtle*.

*C*

C is a redundant character when ſtanding by itſelf, ſupplying the place either of a *k* or an *s*. When it takes an *h* after it, it has its uſe, which ſhall be explained hereafter. It has the ſound of *k* before the vowels *a*, *o*, and *u*; of *s* before *e* and *i*. So that ſounding this letter in the following manner,

| ca | ce | ci | co | cu |
|---|---|---|---|---|
| kā | sē | sī | kō | kū |

after the ſeveral vowels as marked above, will afford a certain rule for applying its different ſounds properly; except when preceded by an *s* in the ſame ſyllable, before an *e*, of which more hereafter.

It

It is utterly uſeleſs when followed by a *k* in the ſame ſyllable, as in *ſtick*, *ſack*, *traffick*. It has alſo another ſound, ſupplying the place of *ſh*, when it precedes the termination *eous* or *ious*; as in cetac*eous*, grac*ious*, pronounced ſetaſhus, graſhus. It is ſometimes ſilent, as in the words *muſcle*, *indict*.

## *D*

This letter has always the ſame ſound by thoſe who pronounce Engliſh well; but the Provincials, particularly the Iriſh, Scotch, and Welſh, in many words thicken the ſound by a mixture of breath. Thus though they ſound the *d* right in the poſitives *loud* and *broad*, in the comparative degree they thicken it by an aſpiration; and ſound it as if it were written loudher, broadher. This vicious pronunciation is produced by puſhing the tongue forward ſo as to touch the teeth in forming that ſound; and the way to cure it is eaſy, for as they can pronounce the *d* properly in the word loud, let them reſt a little upon that ſyllable, keeping the tongue in the poſition of forming *d*, and then let them ſeparate it from the upper gum without puſhing it forward, and the ſound *der* will be produced of courſe. For the organ being left in the poſition of ſounding *d* at the end of the ſyllable *loud*, is neceſſarily in the poſition of forming the ſame *d* in uttering the laſt ſyllable, unleſs it makes a new movement, as in the caſe of protruding it ſo as to touch the teeth. This letter is ſometimes though not often

quieſcent,

quieſcent, as in the words handkerchief, handſome, handſel.

*F*

F has always its own ſound except in the particle *of*, where it has the power of a *v*, and is ſounded *ov*, to diſtinguiſh it from the word *off* in ſound as well as in ſpelling. Though it is conſtant to its ſound when ſingle, yet is it often marked by two *ff*'s, as in *chaff*, *ſcoff*; ſometimes by *ph*, both in the beginning and ending of words, as in *philoſophy*, *epitaph*; and ſometimes by *gh*, as in *laugh*, *cough*: of which more in its proper place.

*G*

G has two ſounds, one peculiar to itſelf, as in *gold*; the other in common with *j* or *i* conſonant, as in *gentle*. The firſt of theſe may be called hard, the other ſoft *g*. It has, like *c*, always its firſt or hard ſound before the vowels *a*, *o*, *u*; in general its ſecond or ſoft ſound before *e*, and *y*; but is very dubious before *i*, ſo as not to be reducible to any rule. However, its powers in general may be known by repeating the following ſyllables, ga, je, ji *or* gi, go, gu, jy.

Before the vowel *e*, it has its ſoft ſound in all words in common uſe, except *gear*, *geeſe*, *geld* and its derivatives; *get* and its derivatives; and its hard ſound is to be found only in ſome proper names derived from the Hebrew, or technical terms from the Greek.

This

This letter is frequently ſilent. 1ſt, When followed by an *m*, as in *phlegm*; 2dly, By an *n*, as in *reign*, *condign*; 3dly, By an *h*, as in *light*, *ſought*; except where *gh* aſſumes the power of an *f*, as in *laugh*, of which more hereafter.

## *H*

This character is no mark of any articulate ſound, but it is a mere ſign of aſpiration, or effort of the breath. This is the only power it has when ſingle, and all words beginning with that letter are to be preceded by an effort of the breath, except only the following: *heir*, *honeſt*, *honour*, *hoſpital*, *hoſtler*, *hour*, *humour*, *humble*, *humbles*. But it is put to a variety of other uſes wherever the defects of our alphabet are wanted to be ſupplied. United to *c*, *ch*, it ſtands for the compound ſound *tſh*, as *charm*, pronounced tſharm. With *t*, it ſtands for two ſounds, *then* and *thin*. With *s* for *eſh*, as ſhall. *Ch* likewiſe ſtands for *k* in chorus; for *f* in *philoſophy*; as does gh in laugh. In conjunction with *g* too, it ſerves to ſhew that it is ſilent, as in *thought*. With ſome others which ſhall be conſidered in treating of combined letters.

## *J*

This letter is the repreſentative of a compound ſound made up of *d* and *zh* or aſpirated *z*. This is a difficult ſound to ſuch foreigners as have it not in their ſeveral tongues; and to enable them to pronounce it, it is only requiſite to deſire them firſt to form the letter *d* with a vowel before it, as *ed*, keeping the tongue in the poſition that it has when

when that letter is formed; then let them try to ſound the French *j*, which is exactly the ſame ſound as I have called the aſpirated *z*, or *ezh*, and the compound ſound of *edzh* or *dzha*, will be produced. To facilitate this, it will be proper to preſent the firſt of theſe to the eye, ſpelt with the French *j*, as thus edje—and afterwards, in order to begin a ſyllable with that ſound, which is more difficult than concluding with it, let them place the tongue in the poſition of ſounding ed, and without uttering the previous vowel let them run the ſound of *d* into that of the ſubſequent *j* followed by a vowel, as djoy [joy], djoke [joke]. This letter is never ſilent, and has always the ſame ſound, which is alſo repreſented by ſoft *g*, as in *ieſt*, *geſture*.

*K*

*K* has always the ſame ſound, repreſented alſo by hard *c*, as king, card. It is always ſilent when it precedes an *n* in the ſame ſyllable, as *know*, *knot*; pronounced *no*, *not*; and is ſuperfluous when annexed to a hard *c*, as in *lock*, *ſtick*.

*L*

*L* has always one uniform ſound, and is never ſilent but when followed by an *m* in the ſame ſyllable, as *balm*, *pſalm*. In one word only it is ſounded as *r*, colonel—pronounced *curnel*.

*M*

*M* is alſo uniform in its ſound, and is never ſilent.

*N* is

*N*

*N* is likewiſe uniform, but is always mute after *m* in the ſame ſyllable, as in *hymn*, *condemn*. When it precedes *g* it repreſents another ſimple ſound to be mentioned hereafter.

*P*

This letter has always one uniform ſound except when joined to an *h*, and then it aſſumes the power of an *f*, as philoſophy.

*Q*

*Q* has always the power of a *k*, for which letter it ſtands only when it precedes a *u* followed by ſome other vowel, as in the words *quarrel*, *queſtion*, *antiquity*; where the two vowels are combined in a diphthong ſound; or the words *pique*, *antique*, where the two latter vowels are ſilent, and the ſound of the conſonant *k* finiſhes the ſyllable.

This letter is always followed by a *u* in the French as well as in Engliſh; but the difference between their uſe of it and ours conſiſts in this, that in the French the *u* is ſilent, and the *q* unites itſelf immediately with the following vowel, having the ſound of *k*. With us the *u* forms a diphthong with the following vowel, in the ſame manner as in the word *quoi*, the only one in the French into which the diphthong ſound is admitted. This will be ſufficient to point out its true pronunciation to foreigners. It is never ſilent.

*R*

This letter has always the ſame ſound, and is never ſilent.

*S*

*S* ſtands for four different ſounds; 1ſt, Its own peculiar ſound, as in *ſo*, *yes*; 2dly, *z*, as in roſe; 3dly, *ſh*, as in *paſſion*; 4thly, *zh*, as in oſier.

It has its own proper ſound of *s* always at the beginning of words. The ſame at the end of words, 1ſt, When they terminate in *as*, except in the monoſyllable *as*, *has*, *was*, and the plurals of nouns ending in *ea*, ſuch as *fleas*, *pleas*, &c. 2dly, In all words ending in double *ſs*, as *faultleſs*, *depreſs*, &c. 3dly, All words ending in *is*, as *this*, *tennis*; except the verb *is*, and the pronoun *his*, where it has the ſound of *z*. 4thly, All ending in *us* and *ous*; as *circus*, *genius*; *cutaneous*, *nauſeous*. 5thly, When preceded in the ſame ſyllable by any of the pure mutes, *k*, *p*, *t*, or th and *f*; as *locks*, *caps*, *hats*, *baths*, *ſcoffs*.

It has the ſound of *z*, 1ſt, When preceded in the ſame ſyllable by any other conſonant beſide the pure mutes, th and *f*; as *blabs*, *beds*, *begs*, *bells*, *dams*, &c. 2dly, It has the ſound of *z* when finiſhing a word preceded by the vowel *e*, as riches, ſeries; except when preceded by a pure mute in the ſame ſyllable, as dates, cakes, &c.

It has the ſound of *ſh* in all words ending in *ſion* preceded by a conſonant; as in *emulſion*, *expanſion*, *diſperſion*, &c.

And

And of *zh* in *ſion*, preceded by a vowel; as in *occaſion*, *coheſion*, *inciſion*, *exploſion*, *confuſion*. As alſo in all words ending in *ſier*, as *croſier*, *hoſier*.

*T*

This letter has its own proper ſound at the beginning of all words, and at the end of ſyllables.

It has the ſound of *s* in the word *ſatiety*.

It has the ſound of *ſh* in all terminations in *tion*, as *nation*, *ſanction*, *notion*, &c.; except when an *s* precedes, in which caſe it takes the ſound of *tſh* uſually marked by *ch* as *queſtion*, *baſtion*, &c. In like manner *t* has the ſound of *ſh* in all terminations in *tial*, as *martial*, *nuptial*; except when preceded by an *s*, as in *beſtial*, *celeſtial*, when it has alſo the ſound of *ch*.

In pronouncing this letter the Iriſh and other provincials thicken the ſound as was before mentioned with regard to the *d*; for *better*, they ſay *betther*; for *utter*, *utther*, and ſo on in all words of that ſtructure. This faulty manner ariſes from the ſame cauſe that was mentioned as affecting the ſound of the *d*, I mean the protruding of the tongue ſo as to touch the teeth; and is curable only in the ſame way.

*V*

*V* has always one uniform ſound, and is never ſilent.

*X*

This character ſtands for two compound ſounds, one which has the power of *ks*, the other of *gz*. At the end of words it has always the ſound of *ks*, as in *vex*, *tax*.

1. When it is found in the firſt ſyllable of a word, and has the accent upon it, it has always the ſound of *ks*—as *exerciſe*, *extricate*.

2. When it is followed in the next ſyllable by a conſonant, or aſpirated *h*, it has ſtill the ſound of *ks* wherever the accent may lie, as in *exculpate*, *exhibition*, *exhilarate*.

3. When followed by a vowel, if the accent do not immediately lie upon that ſyllable, it is ſtill pronounced *ks*, as in *executioner*.

4. But if the accent be immediately upon the following ſyllable beginning with a vowel, the ſound of *x* is then changed to *gz*; as in *example*, *exalt*, *exert*, *exiſt*, *exonerate*, *exuberant*, &c. And thus a ſure rule is provided for the right pronunciation of the letter *x* in all caſes, as it is to have the ſound of *ks* in every ſituation except when followed by an accented ſyllable beginning with a vowel; to aſſiſt the memory in which it is only neceſſary to have recourſe to two words ſuch as *ex'ecute exec'utor*. There is but one caſe in which there are exceptions to this general rule, and that is where the ſound of *gz* is preſerved in ſome words

contrary

contrary to the maxims above laid down; which is only in a few derivatives from primitives that have the ſound of *gz* in them according to rule. Thus the words *exemplary* from example, and *exaltation* from exalt, muſt be ſounded egzemplary and egzaltation, though the accent be changed to the firſt ſyllable in the former, and to the third in the latter. And the ſame muſt be obſerved with regard to all words of this claſs.

### Z

This letter is ſeen in very few words of Engliſh, as its power has been for the moſt part uſurped by *s*. It repreſents two ſounds; one its own, as in *razor*; the other *zh*, or French *j*, as in *azure* and both of theſe are ſupplied by *s*, as in *reaſon*, *oſier*.

Having done with all the conſonants that appear in our alphabet, I ſhall now proceed to examine ſuch ſimple ſounds as have no peculiar characters to mark them, and are therefore repreſented by two letters.

### *Th*, *th*

Theſe are two different ſounds marked by the ſame combination of *th*. Their nature and manner of formation have been already ſufficiently explained; there remains now to point out the right application of this mark to its two different uſes.

In the beginning of the words *th* has always its aſpirated ſound, or is formed wholly by the breath, except 1ſt, in the pronoun *thou*, and its derivatives, as *thee*, *them*, *thine*, *their*, &c.; and 2dly, in

in the following monoſyllables, *than, that, the, their, then, thence, there, this, thither, thou, thy, though, thus*; in all which it has its vocal ſound. With *r* or *w* after it, it has always the ſound of *th*; as *throw, thwart*.

At the end of words *th* has its aſpirated ſound, except in the following words; to *ſheath, beneath, underneath, wreath*, to *ſeeth, booth, ſmooth*, to *ſooth*. The particle *with* is ſometimes aſpirated, ſometimes vocal; aſpirated before a conſonant, vocal before a vowel; as *with ſtand, without*. And the ſame is to be obſerved when it is not compounded, but in its detached ſtate; as, *with* many more, *with* all my heart.

It has always its vocal ſound when followed by a final mute *e* in the ſame ſyllable; as in *bathe, breathe*.

When followed by a *y* in the laſt ſyllable it has its aſpirate ſound, as *ſympathy, healthy*; except in the words *wreathy* and *worthy*.

In all other ſituations of *th*, when in any middle ſyllables of words, the moſt general rule is, that it has the aſpirate ſound before conſonants, and the vocal before vowels; except in derivative and compound words, which retain the ſound of their primitives; thus *loathſome* retains the primitive ſound of to *loath*, though preceding a conſonant; and *toothing* the original aſpirate of *tooth* though preceding a vowel.

In a few inſtances *th* is ſounded as it always is in French, like a ſingle *t*; and theſe are the words, *thill*, *thyme*, *Thames*, and *Thomas*.

*Sh*

This is the proper mark for the ſound which I have called *eſh*, to be found in *ſhall*, *wiſh*; and wherever it appears it has invariably the ſame ſound and is never ſilent. But the power of this combination is uſurped in much the greater number of words, containing the ſound of which it is the proper repreſentative, by the letters *c t* and *s*. By *c* and *t* in all words ending in *cial* and *tial*, as *ſocial*, *partial*; in *cion* and *tion*, as *ſuſpicion*, *nation*; in *cious* and *tious*, as capricious, contentious; in *ceous* as cetaceous; and in *ſion* by an *s* wherever preceded by another *s*, as *impreſſion*. It is alſo repreſented by *ch* in words taken from the French, as *chevalier*, *machine*.

In order to pronounce properly this combination of letters, which is no where to be found in the French, it will be only neceſſary to inform foreigners that our *ſh* has uniformly the ſame ſound as the French *ch* in the words charité, chêre, &c.

*Zh*

This ſound which I have called *ezh* in the liſt of letters, has hitherto got no peculiar mark to repreſent it; I have therefore added an *h* to *z*, for its mark, as making it correſpond to its correlative *ſh*. It is ſometimes, though but ſeldom, repreſented by a *z*, as in *azure*; but its general mark is an *s* in the

the termination *ſion* preceded by any of the vowels, *aſion*, *eſion*, *iſion*, *oſion*, *uſion*—as, *occaſion*, *coheſion*, *diviſion*, *exploſion*, *infuſion*. This ſound is exactly the ſame as that of the French *j*; and foreigners are to avoid pronouncing words of this ſtructure in the French manner, as if they conſiſted of four ſyllables thus divided *oc-ca-ſi-on*; but to make only three ſyllables of them, reducing the two laſt into one, and pronouncing the word as if it were thus ſpelt *occajun*, giving the ſound of the French j to that conſonant.

*Ng*

The ſound of theſe combined letters is always uniform at the end of words, and is never ſilent. But as there are different ſounds annexed to the ſame apparent combination, it will be neceſſary to ſhew wherein the difference conſiſts. 1ſt, Whenever *ng* has a mute *e* after it, its ſound is changed to a mixed one of *n* and *j*, or ſoft *g*, as in the words *range*, *ſtrange*. 2dly, When a ſyllable is added to the primitives ending in *ng*, it generally flows into the next ſyllable with only its own ſound, as in *bang*, *hanger*; *wrong*, *wronger*; yet ſometimes it lends the ſound of the laſt *g* in its hard ſtate to the next ſyllable, as *long*, *longer*; *ſtrong*, *ſtronger*; which would be pronounced as if written long-*ger*, ſtrong-*ger*. Theſe two, with the word *younger*, pronounced young-*ger*, are the only exceptions to the firſt rule. To theſe may be added likewiſe ſome primitive words that alſo add the hard *g* to the laſt ſyllable: theſe are *anger*, *linger*, *finger*, *conger*, *monger* with all derivatives, as *fiſhmonger*, &c.

3dly,

3dly, All words ending in *nge* retain the primitive ſound with the ſucceeding ſyllable when added to it, as *range, ranger*; *ſtrange, ſtranger*; *challenge, challenger*. All other words ending in *ger*, preceded by an *n* cloſing the former ſyllable have the ſound of ſoft *g* or *j*, as *meſſenger, harbinger*, &c.

## *Of Conſonant Digraphs.*

I have before ſhewn a large liſt of ſimple ſounds marked by two vowels, which I called *Digraphs*; I ſhall now enumerate the inſtances of conſonants where two are preſented to the eye, and but one ſounded, in the ſame ſyllable.

| | | | | | |
|---|---|---|---|---|---|
| *bt* debt doubt | *b* ſilent. | | *kn* knife know | *k* ſilent. | |
| *ck* crack attack | *c* | | *lm* balm pſalm | *l* | |
| *gn* ſign malign | *final g* | | *mb* lamb limb | *b* | |
| *gn* gnat gnaw | *incip. g* | | *mn* hymn contemn | *n* | |
| *gm* flegm apothegm | *g* | | *wr* wry wrong | *w* | |

All the above are conſtantly ſilent when combined in the ſame ſyllable. Beſides theſe, there are four other combinations applied to different purpoſes; and theſe are *ſc, ch, gh*, and *wh*.

### *Sc.*

This combination is ſometimes ſounded as ſimple *s*, as in *ſcene*; ſometimes as *ſk*, as in *ſcoff*. The ſame rule which pointed out the true pronunciation of *c* before the different vowels, will ſerve in this caſe alſo, only prefixing an *s*.

| | | | | |
|---|---|---|---|---|
| kā | sē | sī | kō | kū |
| skā | sē | sī | skō | skū |

where *c* is ſilent before *e* and *i*, except only in the word *ſceptic*, ſounded ſkeptic, and its derivatives.

*Ch*

This combination is pronounced in three different ways, to be found in the words *charm*, *chorus*, *chivalry*. The 1ſt is the compound of *tſh*, the 2d has the ſound of *k*, and the 3d of *ſh*.

The 1ſt or compound ſound of *tſh* is what prevails in all Engliſh words in common uſe, before all the vowels *.

The 2d in proper names and technical terms derived from the Greek.

The 3d in technical terms and a few other words adopted from the French.

The words in common uſe which differ from the uſual pronunciation of *ch* are theſe that follow, with their derivatives.

| *k* | | *ſh* | |
|---|---|---|---|
| chamelion | chorus | chagrin | chamade |
| chamomile | chyle | chamois | chancre. |
| chaos | chymiſtry | champaign (wine) | |
| character | chalybeate | champignon | |

* To facilitate the pronunciation of this ſound to foreign organs, it will be only neceſſary to follow the ſame method as was before propoſed with regard to the letter *j*, with this difference, that a *t* inſtead of a *d* is to be formed in the manner there deſcribed, preceding the ſound of the French *ch*—as *etch*.

chimera.

| *k* | | *ſh* |
|---|---|---|
| chimera | chambrel | chandelier |
| chirurgie | chamlet | chevalier |
| choler | chart | chicane |
| cholic | choir | chivalry |
| chord | | chaiſe |

All words terminating in *ch* have the general ſound of *tſh*, except the following:

*Ach* and its derivatives, as headach, &c.

Lilach, maſtich, diſtich, hemiſtich, conch, anarch, monarch, hierarch, tetrarch, hereſiarch, eunuch, loch, ſtomach, ſounded as *k*—and yacht, where *ch* is ſilent, pronounced yȯt.

*Gh*

This combination is ſometimes ſounded as hard *g*, ſometimes as *f*, and as often ſilent; as in the words *ghoſt*, *laugh*, *light*.

It has the ſound of hard *g* at the beginning of all words.

It is ſilent at the end of words and ſyllables, as in *high*, *neigh*, *daugh*-ter, except only in the following, where it aſſumes the power of *f*—

*cough chough enough laugh rough tough*;
*ſounded* cof chuf enuf laf ruf tuf.

And in the following—

*hiccough ſhough lough bligh*;
*ſounded* hiccup ſhok lok blithe.

The word *lough*, for lake, has a peculiar guttural ſound in the Iriſh pronunciation not ſuited to Engliſh

Engliſh organs, by whom it is in general pronounced *lok*.

*Wh*

This combination is two ways employed; in the firſt, it has only the power of a ſimple *h*, as in *who*, ſounded *hoo*, where the *w* is utterly uſeleſs.

In the ſecond the *w* forms a diphthong with the vowel that follows the *h*, whoſe aſpirate ſound precedes the *w*, as in *when*, pronounced as if written ho͡en.

As in all ſounds of this ſort the aſpirate precedes the vocal ſound, it has been a great abſurdity to place the *h* in writing after the *w*, inſtead of before, which error I have reformed in marking thoſe ſounds in the Dictionary. Theſe different uſes of *wh* may be pointed out by one ſimple rule, which is, that it never ſtands for the ſimple aſpirate *h* except before the vowel *o*; when it precedes any of the other vowels, the *w* forms diphthongs in conjunction with them, preceded by the aſpirates; as,

| *whale* | *wheel* | *while* | *why*, |
|---|---|---|---|
| ho͡ale | ho͡el | ho͡ile | ho͡y; |

while the *w* is ſilent before the vowel *o*, as in

| *who* | *whole* | *whoop*. |
|---|---|---|
| ho͡ | ho͡le | ho͡p. |

SECTION

## SECTION VI.

### *Rules for the Pronunciation of Engliſh Words.*

### *Of Monoſyllables.*

#### GENERAL RULE.

MONOSYLLABLES ending in ſingle conſonants, have their accent or ſtreſs on the conſonant; and in that caſe the vowels, with very few exceptions, have their firſt ſounds, as marked in the Scheme,

*hat bet fit not but*;

and this, whether the monoſyllable conſiſts of 2, 3, 4, or 5 letters, as,

*am led ſpit ſtrop ſtruck.*

But this rule refers only to ſuch monoſyllables as contain but one vowel.

#### EXCEPTIONS.

1. When *a* precedes *r* the accent is on the vowel, which is thus made long, though it retains the ſame ſound; as cȧr, bȧr, fȧr.

It has the ſound of o̧ in *was, wad*; and of a̧ in *war*.

2. The vowels *e* and *i* before *r* change their ſound to that of u̇—as *her, ſir, ſtir*; pronounced *hur, ſur, ſtur*.

3. The

3. The vowel *e* has the ſound of *i* in *yes*, (yis) *o* that of *u* in *ſon* (sŭn) and *u* has it 2d ſound in půt.

*Of Monoſyllables ending in more Conſonants than one.*

Here it is to be obſerved, in the firſt place, that where the ſame conſonant is doubled at the end, as the two have only the ſound of a ſingle one, the preceding vowel is governed by the ſame laws as if there were but one; Ex. *add*, *ſtaff*, *leſs*. Except the word *baſs*, in muſic, where å has its ſecond ſound. It is the ſame when two different conſonants are preſented to the eye, with but one ſound, as in *back*, *ſtick*.

With regard to monoſyllables ending in two or more conſonants whoſe ſounds are pronounced, ſome vowels follow the ſame laws as thoſe terminated by ſingle conſonants; others are governed by different rules. The vowels which follow the ſame laws are *e* and *u*. The other three differ from them. I ſhall now ſhew the rules in order by which they are governed.

*A*

*A* preceding more final conſonants than one, follows in general the ſame laws as when before a ſingle one; as in *caſt*, *ant*, *gaſp*.

Before *r* the ſame rule is obſerved of laying the accent on the vowel; as bårn, hårm, mårt.

When

When preceded by a *w*, and followed by an *r*, it has its third long ſound; as wa̋'rd, wa̋'rm, thwa̋'rt.

When preceded by a *w* and followed by any other conſonants, it has the ſound of ȯ; as *waſh*, *watch*, pronounced wȯſh, wȯtſh.—To this the words wȧſt and wȧſp are exceptions.

EXCEPTIONS.

1. When *a* precedes two *l*'s it has always its third long ſound; as ca̋ll, fa̋ll, wa̋ll; except ſhȧll, and mȧll.

2. When *a* precedes *l*, followed by different conſonants it has different powers.

Before *ld* and *lt* it has its third long ſound; as ba̋ld, ha̋lt.

Before *lk* it has alſo its third ſound, and the *l* is mute, as ta̋lk, wa̋lk.

Before tħ it has its firſt long ſound in bȧ'tħ, lȧ'tħ, pȧ'tħ: its firſt ſhort ſound in hȧtħ'; and third long ſound in wra̋'tħ.

*E*

*E* before two or more final conſonants has always the firſt ſound; as, bėnd' hėlp', lėngth'.

*I*

This vowel before two or more final conſonants has ſometimes its firſt, ſometimes its ſecond ſound.

It

It has its firſt ſound before all terminations except *ld*, *nd*, *ght*. As, ſing, ink, diſh, miſt, which, hint; except pint.

It has its ſecond ſound before *ld*, as, mild; before *nd*, as, mind; and *ght*, as, might. In which latter caſe the *gh* is always ſilent.

When this vowel precedes *r* it never has its own ſound, but is always changed to that of firſt *e*, or firſt *u*. To *e* in the following words: birth, firth, girt, girth, gird, girl, mirth, ſkirt, ſquirt, quirk, chirp, firm, irk, ſmirk, dirge, whirl, twirl. To *u* in dirt, flirt, ſhirt, ſpirt, firſt, third, bird.

## *O*

The vowel *o* has all its three ſounds, and is very irregular, as theſe different ſounds are often before the ſame termination. It likewiſe changes its ſound for that of *u*, and has often that of *a*. It has the ſound of *o* before

*ck*, and *ff*, o mock, ſcoff.
*ft*, a oft, ſoft; ſounded aft, saſt.
*ld*, o bold, sold. Except gold.
*lk*, o folk; *l* mute,
*ll*, o droll, poll, roll, ſcroll, toll, troll, boll, joll, ſtroll.—o loll, doll, noll.
*mb*, o bomb—o comb—o tomb, womb; *b* ſilent.
*ng*, o ſong, ſtrong, &c. Except tong, ſounded tung.
*nk*, u monk, ſponk—munk, ſpunk.
*nt*, o font, front—u wont.

*rd*,

*rd*, ô ford, ſword—å chord, cord, lord — ů word.

*rk*, å cork, fork, ſtork—ô pork—ů work.

*rn*, å born, horn, corn, morn, &c.—ô borne [*ſignifying ſuffered*], torn, worn, ſworn.

*rt*, ô port, fort, ſport—å ſhort, ſnort, ſort—ů wort.

*ſs*, ŏ moſs, gloſs, &c. Except grôſs.

*ſt*, ŏ coſt, loſt, toſt, croſt, froſt,—ô hoſt, ghoſt, moſt, poſt—ů doſt.

*th*, ŏ Goth, moth—ô both, forth, quoth, ſloth—å broth, cloth, froth, troth, wroth—ů doth, month, worth.

*lt*, ô bolt, colt, dolt, &c.

## *U*

This vowel has always its firſt ſound as in the words *lull*, *pluck*, *hurl*, &c.; except in the following words, where it has the ſound of ů; *bull*, *full*, *pull*, *buſh*, *puſh*.

### *Of Monoſyllables ending in* e *mute.*

The *e* mute in monoſyllables, where there is but one conſonant between the vowel and *e* final, marks that the vowels *a* and *i* are to have their ſecond ſounds; *o* alſo in general, but there are exceptions. The vowel *e* is ſeldom followed in monoſyllables of that ſort by a mute *e*; and when it is, it has ſometimes its ſecond, ſometimes its third ſound. The

vowel *u*, followed by a mute *e*, has always its third ſound, except when preceded by an *r*, and then it has the ſound of $\overset{3}{o}$.

EXAMPLES.

$\overset{2}{a}$ $b\overset{2}{a}be$, $f\overset{2}{a}ce$. Exceptions: $\overset{1}{a}r'e$, $b\overset{1}{a}d'e$, [pret. of To bid,] $g\overset{1}{a}'pe$, $h\overset{1}{a}v'e$.

$\overset{2}{i}$ $tr\overset{2}{i}be$, $d\overset{2}{i}ce$.

$\overset{2}{o}$ $h\overset{2}{o}le$, $h\overset{2}{o}me$. Exceptions: $\overset{1}{u}$ come, ſome, done, none; where the *o* is pronounced like $\overset{1}{u}$.--$\overset{1}{o}$ one [ſounded as if written $w\overset{1}{o}n$], $g\overset{1}{o}n'e$, $ſh\overset{1}{o}n'e$.—$\overset{3}{o}$ $l\overset{3}{o}ſe$, $wh\overset{3}{o}ſe$, $m\overset{3}{o}ve$, $pr\overset{3}{o}ve$.—$\overset{1}{u}$ dove, glove, love, ſhove; in which the *o* is ſounded like $\overset{1}{u}$.

$\overset{3}{e}$ $h\overset{3}{e}re$, $m\overset{3}{e}re$. Exceptions: $\overset{2}{e}$ $th\overset{2}{e}re$, $wh\overset{2}{e}re$.—$\overset{1}{e}$ $w\overset{1}{e}r'e$.

$\overset{3}{u}$ $p\overset{3}{u}re$, $m\overset{3}{u}le$. Exceptions: $\overset{3}{o}$ rude, rule, prude, and all preceded by an *r*, where the *u* has always the ſound of $\overset{3}{o}$.

But when *e* final or mute is preceded by two conſonants, the accent in that caſe not being on the vowel, but in general on the conſonants, the vowel pronounced in ſuch a ſyllable muſt have, according to the rule before laid down, not its ſecond, but its firſt ſhort ſound.

*Examples.* Badge, (*a* before *r* ſtill being lengthened, as, barge, farce; except ſcarce, where the *a* has the ſound of $\overset{1}{e}$) chance, pence, edge, ſince, cringe,

cringe, dodge, horſe (except fôrce and worſe, ů), curſe, drudge, &c.

From this rule muſt be excepted words ending in *ange*, as rânge, chânge, ſtrânge; and thoſe ending in *the*, as bâthe, blîthe, clôthe, &c. where the vowels have their ſecond ſound; but in the laſt caſe, *th* ought to be conſidered only as a ſingle letter, being but a ſimple ſound marked by two letters.

*Of Monoſyllables ending in Vowels that are pronounced.*

No Engliſh monoſyllable ends in *a* pronounced, except the particle *a* itſelf. In ſuch words as pea, tea, ſea, plea, &c. it only marks that the vowel *e* which precedes it is to have its third ſound.

The vowel *e*, when ſingle, is never pronounced at the end of any monoſyllable except in the words hē, shē, wē, mē, yē, and bē, where it has its third ſound. The particle thē, when emphatic, has its third ſound; at all other times its ſecond, thĕ, ſounded ſhort.

The vowel *i* is never ſeen at the end of any Engliſh word, and is only to be found in ſome technical terms, and foreign words, having its place ſupplied by *y*, as in the words trȳ, frȳ, shȳ, pronounced alway in monoſyllables with the ſecond ſound of ĭ.

The vowel *o* ends no monoſyllable but the following: bō, gō, hō, lō, nō, sō, wō, thō'; whō, twō, dō; tō and frō, prō and con. The particle *to* has the ſound of ů, as if written tů.

*U* ſingle never ends a monoſyllable, except the word *lu* or *loo*, ſometimes ſpelt in the former way, and pronounced lo̊.

But there are many monoſyllables that end in two vowels, though there be but the ſound of one of them uttered. Theſe I ſhall call digraphs, to diſtinguiſh them from diphthongs.

Ay has always the ſound of å; as, dåy, pråy; except in the affirmative particle åẙ.
Aw has always the ſound of å; as, dåw, ſåw.
Ea has the ſound of e̊; as, te̊a, ſe̊a.
Ee the ſame; as, ſee, thee.
Ey has the ſound of e̊; as, they, grey; except e̊, ke̊y and le̊y.
Ie of i̊ as, li̊e, di̊e.
Oe o̊ as, do̊e, ſo̊e; except ſho̊e.
Oo o̊ as, wo̊o, to̊o, co̊o.
Ou o̊ yo̊u—diph. thou.
Ow o̊ as, blo̊w, glo̊w, bo̊w (to ſhoot with), and all other monoſyllables except the following, in which it is a diphthong; bow (an act of reverence), cow, how, plow, now, brow, vow.
Ue ů as, blue, clue, &c.; except rue, true, where it has the ſound of o̊ after *r*, as was before mentioned. *Ue* after *g* ſerves only to ſhow that the *g* is to have its hard ſound inſtead of its ſoft one, as ro̊gue, vo̊gue; and after *q* the ſound of *k*, as pique.

The

The number of double vowels, or digraphs, to be found at the beginning of monoſyllables, is not much more conſiderable, as I ſhall ſhew in their order.

Ai ā âid, âir, &c.; this has always the ſound of the ſecond *a*.
Au å in the word åunt, ă in the word ăught.
Aw ă as in ăwe, ăwl.
Ea ĕ ĕar, ĕat, &c. Always ĕ, except when it precedes *r* followed by another conſonant in the ſame ſyllable; as, ėarn', ėarl', ėarth', according to a rule before laid down.
Ee ĕel, ĕ'en (for even), ĕ'er (for ever).
Ei ĕight.
Ey eỹe.
Oa ŏ ŏaf, ŏak, &c.; always ŏ.
Oo ŏ ŏoze.
Ow ô ôwe, ôwn. A diphthong only in owl.
Oi, ou, are always true diphthongs at the beginning of monoſyllables, as, oil, out.

But the number of Digraphs in the middle of monoſyllables is much greater, and their ſounds are as follow:

Ai â mâid, pâin, sâil, &c. Always â, except ſaid, ſounded sėd.
Au ă căught, frăud, văunt. Except hăunt, drăught, lăugh, jăunt, flăunt, ſtăunch.
Aw ă băwl, dăwn, lăwn. Always ă.
Ay â dâys, prâys, &c. Always â, except ſays, ſounded sėz.

Ea

Ea ē³ lēaf, ſpēak, mēan, &c.; and in general when the ſyllable ends in a ſingle conſonant, except in the following words ending in

*d*, dēad, hēad, lēad (a metal), rēad (pret. of To read), brēad, drēad, ſtēad, trēad, ſprēad, which have the ſound of ē. The others in *d*, as, to rēad, plēad, &c. follow the general rule. The following in

*r*, bēar, pēar, to tēar, wēar, ſwēar, have the ſound of ē². The reſt in *r*, as dēar, nēar, ſpēar, &c. follow the general rule. In

*t*, ſwēat, thrēat, and grēat, are exceptions; the two firſt having the ſound of ē, and the laſt of ē². All other in *t* have the third ſound. In

*k*, ſtēak, brēak, have the ſound of ē²; all others that of ē³.

But when *ea* is followed by two conſonants, it has generally the ſound of ē, according to the law eſtabliſhed that the accent in that caſe is placed for the moſt part on the conſonants; as, rēalm, dēalt, sēarch, &c. Heart and hearth have the ſound of ä. This rule has the following exceptions.

1ſt, Words ending in *ch*, as tēach, prēach, which all conform to the general rule.

2dly, In *ſt*, as beaſt, feaſt, &c.; except brēaſt.

3dly, In th, hēath, ſhēath, wrēath; and with *e* final, brēathe.

Ee

Ee always ē; as, blēed, stēel, flēet, &c.; except been, sounded bin.

Ei always ē; as, fēign, hēir, &c.; except heīght and sleīght, sounded hīte and slīte, *gh* silent.

Ew ū; lewd, stew'd, &c. Always ū, except shew'd and shewn, pronounced shōd and shōn, as ō.

Ie ē grieēf, fieēld, fiēnd, &c. Exceptions: friēnd, fiērce (sounded fērce), piērce, tiērce, and slev'e, pronounced slv.

The preterit of verbs ending in *ie*, as die, lie, makes dīed, līed.

Oa ō boāt, loād, groān, &c. Excep. broād, groāt; ā.

Oo ō poōr, foōd, coōl, &c. Excep. hood, good, stood, wood, look, took, foot, soot, wool; all pronounced as ū—dōor, flōor; ō—and blood, flood, as u̇.

Ou is generally a diphthong, as loud, gout, &c. Exceptions: cough, (cōf), rough (rūf), tough (tūf), scourge, touch, young, u̇;—fōur, mōurn, mōuld, cōurt, thōugh, dōugh, sōurce, mōuld; all ō—thrōugh, yōur, yōuth, wōund, ō—coūld, shoūld, woūld; ū (*l* silent)—bought, brought, sought, nought, sought, thought; ā (*gh* silent) pronounced bāt, brāt, &c.

Ow has the sound of ō in bowl, rowl, and in all the preterits and participles of monosyllabic verbs ending in *ow*, as flow'd, flown, grown, &c. except only the verbs, to cow, vow, plow, where

it

it is a diphthong; and is ſo on all other occaſions, as brown, fowl, &c.

Ua in guárd is a digraph, the *u* being ſilent; but after *q* it is always a diphthong, as ſquall, quart, &c.

Ue is a digraph after *g*, as in guéſs, guéſt; but a diphthong after *q*, as in queſt.

Ui a digraph in build, built, guilt, with the ſound of ĭ. Quilt, a diphthong. Guîde, guîle, as if written gy͡îde, gy͡île, with diphthong ſounds. Juice, bruiſe, cruiſe, fruit; digraphs, with the ſound of o͝o. Suit, as if written sy͡o͝t, a diphthong.

W in the middle of a ſyllable always forms a diphthong with the following vowel, as in ſwain, twice; and is never found but after the conſonants *s*, *t*, and th.

Y is never found in the middle of ſyllables with a vowel following it in the ſame ſyllable, as its place in forming diphthongs in that ſituation is always ſupplied by the vowel *i*.

### *Of Monoſyllables formed by Diphthongs.*

Two of the vowels before mentioned are in reality diphthongs, which are ī in fīght and ū in blūe. But as theſe ſounds are in general repreſented by a ſingle letter each, and have been treated of under the head of vowels, there is no occaſion

occaſion to ſay any thing more of them here. The other diphthongs are *oi*, *ou*, and ſuch as are formed by *w* and *y*.

The diphthong *oi* is marked alſo by *oy*, and *ou* by *ow*; the *y* and *w* ſupplying the place of *i* and *u* at the end of words, as it has been the cuſtom in writing never to let thoſe vowels appear in that ſituation in words purely Engliſh, for no other reaſon that appears but that of caprice. The only exceptions to this rule are the pronouns *I*, *thou*, and *you*.

*Oi* and *oy* are always diphthongs, and preſerve always the ſame ſound, as broil, moiſt, boy, joys.

*Ou* and *ow*, as mouth, owl, have alſo the ſame ſound, and are always diphthongs except in the words before enumerated in treating of digraphs. Neither of theſe ſounds is ever repreſented by any other combination of letters.

### *Of Diphthongs formed by* W.

Wa. When *w* precedes å, that vowel has its firſt ſound only in the following words: wåſt, wåg, wån, wåſp, wåx.

In all other monoſyllables terminated by conſonants, it has either the ſhort ſound of å (the ſame as ȯ), as wad, was, wat, waſh, watch; or it has the full long ſound, according to the rules before laid down for the vowel

*a*; 1ſt, When it precedes *r*, as wa̲r, wa̲rn; or *l*, as wa̲lk, wa̲ll.

When the monoſyllable ends in mute *e*, the vowel *a* united with *w* follows the rule before laid down for it in its ſimple ſtate, and has always its ſecond ſound; as wage, wade, ware.

When *w* precedes a digraph commencing with *a*, the ſame rule is obſerved as was before laid down for ſuch digraph; as way, wail, &c.

We. The diphthong *we* follows the laws of the ſimple vowel *e*; before ſingle or double conſonants it has always its firſt ſound, as we̍d, we̍ſt. The only word in which this diphthong is followed by a conſonant with a mute final *e* is *were*, which is pronounced ſhort with the ſound of firſt *e*, we̍r.

It unites itſelf with the digraph *ea*, whoſe laws it follows, as its general ſound is that of ē—Ex. wēak, wēan—before *r*, ē̂; as wē̂ar, ſwē̂ar—before two conſonants, e̍; wealth. It precedes *e* with the ſound of ē, as week, weed. With an aſpirate it precedes *ey* in the word whē̂y, ē̂.

Wi. This diphthong follows the laws of the ſimple vowel *i*.

Before ſingle or double conſonants it has the ſound of i̍, as wi̍t, wi̍ng, wi̍ſh, &c. except

as

as before the terminations *ght*, *ld*, and *nd*; as, wīght, wīld, wīnd. The pronunciation of *wind* is controverted, as it is generally called wĭnd, but this is againſt analogy.

With the final *e*, it has always its ſecond ſound; as wīfe, wīne, wīre.

It unites with no vowel but *e*, and that only in the word wield.

Wo. The *o* in this diphthong has its firſt ſound in the antiquated word wo͝t. It is changed into u͝ in the word won (wu͝n), and in all words where *o* is followed by *r*; as, word, work, world, worſe, &c.; ſounded as firſt *u*, wu͝rd, wu͝rk, &c. Except the participles wo͝rn and ſwo͝rn, o͝; as alſo the word wo͝ and its derivatives; and all words ending in *e* mute, as wo͝ke, wo͝re, &c.

It is o͞ in the word wo͞mb.

It unites with *a* only in the word wo͞ad—with *o*, in wo͞o, wo͞of, o͞—wood, wool, u͝; ſounded wa͝d, wu͝l—with *u* in wou͝ld, wo͞und (a hurt), and wound, participle of To wind, where *ou* has its diphthong ſound.

Some diphthongs formed by *w* are preceded by *t* or th, in which caſe they follow the rules of the ſimple diphthongs; as, twa͝in, twa͝ng, twe͝lve, twĭg, twĭn, twīne, twirl (twe͝rl), thwa͝rt. Two is no diphthong, ſounded to͞.

*Of*

*Of Diphthongs formed by* Y.

Ya. This diphthong has the ſound of o in yacht, pronounced yot. It follows the rule of *a* before *r* in yard, yarn; before *e* final in yare; before *aw* in yawn, yawl.

Ye. Has the ſound of ē in the pronoun yē; of ē in the affirmation or conjunction yea; of ē in yean, year; of e in yearn, yell, yelk, yeſt, yet. It is ſounded as ī in yes, yis; and has the ſound of o in yelk, pronounced yoke of an egg.

Yi. Yield.

Yo. Yon. Before *u*, it has the ſound of ō; as you, your, youth: except young, pronounced yung—ō with *e* final, as yoke, yore.

Y never forms a diphthong but when it begins a word followed by another vowel; in the middle of ſyllables or words its place is always ſupplied by an *i*.

SECTION

## SECTION VII.

### *Of Diſſyllables.*

AS the pronunciation of Engliſh words is chiefly regulated by accent, it will be neceſſary in the firſt place to have a preciſe idea of that term.

Accent with us means no more than a certain ſtreſs of the voice upon one letter of a ſyllable, which diſtinguiſhes it from all the other letters in the word.

In monoſyllables this may be called the accented letter; in words of more ſyllables than one, that which contains the letter ſo diſtinguiſhed is called the accented ſyllable.

We have already ſeen in monoſyllables the effect of accent, according as it is laid on vowels or conſonants. When it is on the conſonant, the vowels have uniformly their firſt ſound, except only in a few inſtances where the ſound of another vowel is ſubſtituted in the room of that preſented to the eye.

When the accent is on a vowel, it has ſometimes its ſecond, ſometimes its third ſound, according to rules already laid down, but never its firſt, excepting only the vowel *a* in a few inſtances.

It is only neceſſary to obſerve, that the ſame laws of accent hold with regard to the accented ſyllables of all other words, as were before laid down with regard to monoſyllables. In order to aſcertain the pronunciation of thoſe words, the firſt object therefore muſt be to point out the means of diſcovering which is the accented ſyllable in all words conſiſting of more ſyllables than one. And firſt with regard to diſſyllables:

Almoſt all ſimple diſſyllables have the accent on the firſt, and thoſe which have it on the laſt are for the moſt part compound words, made by a prefix or prepoſition chiefly borrowed from the Latin; ſuch as, ab, ac, ad, at, com, con, de, diſ, em, en, e, ex, im, in, ob, op, per, pre, pro, re, ſe, ſub, ſur, tranſ, &c.—Examples: åbhor′, ådmit′, åffirm′, cŏmmen′ce, cŏnduct′, dēce′ive, dĭſa′rm, emba′rk (pronounced ĭmba′rk), enchant′ (ĭnchant′), ex̆a′lt, ĭmpa′ir, ĭnci′te, ŏbſcu′re, ŏppo′ſe, pĕrmit′, prŏpo′ſe, rēcant′, ſēclu′de, ſŭbmit′, ſŭrve′y, trănsfo′rm, ŭna′rm.

Beſide theſe there are the following of Engliſh growth; a, be, for, fore, miſ, out, un—Examples: åba′ſe, bēfo′re, fŏrget′, fŏrewa′rn, mĭſgiv′e, outdo′, ŭna′rm, &c. All words compounded of the latter have the accent for the moſt part on the laſt ſyllable; but there are exceptions with regard to the former or Roman prefixes.

1ſt, Where the verb and the noun are expreſſed by the ſame word, the nouns have frequently the accent

accent on the firſt, and the verbs on the laſt ſyllable, as may be ſeen in the following liſt.

| | *Nouns.* | *Verbs.* |
|---|---|---|
| A *or* An | ab'ſtract | To abſtract' |
| | ac'cent | accent' |
| | af'fix | affix' |
| | cem'ent | cement' |
| | con'cert | concert' |
| | con'duct | conduct' |
| | con'fine | confine' |
| | con'ſort | conſort' |
| | con'teſt | conteſt' |
| | con'tract | contract' |
| | con'vert | convert' |
| | con'verſe | conver'ſe |
| | con'vict | convict' |
| | col'lect | collect' |
| | con'voy | convoy' |
| | com'pound | compound' |
| | deſ'ert | deſert' |
| | deſ'cant | deſcant' |
| | diſ'count | diſcount' |
| | dígeſt | digeſt' |
| | ex'port | export' |
| | ex'tract | extract' |
| | eſſ'ay | eſſay' |
| | fer'ment | ferment' |
| | fréquent | frequent' |
| | im'port | import' |
| | in'cenſe | incenſ'e |

A *or* An

| A *or* An | To |
|---|---|
| in'ſult | inſult' |
| ob'ject | object' |
| out'work | outwork' |
| per'fume | perfúme |
| pref'ent | preſent' |
| prod'uce | produce |
| per'mit | permit' |
| proj'ect | project' |
| reb'el | rebel' |
| rec'ord | record' |
| ref'uſe | refúſe |
| ſub'ject | ſubject' |
| ſur'vey | ſurvey' |
| tor'ment | torment' |
| trans'fer | transfer' |
| trans'port | tranſport' |
| únite | uníte. |

Except the above liſt, almoſt all other words in the ſame predicament, that is, where the verbs and nouns are one and the ſame word, have the accent the ſame; ſuch as, aſſault, affront, aſſent, attire, array, diſplay, repoſe, &c.

2. The rule of placing the accent on the laſt of compound diſſyllables, refers chiefly to verbs, and ſuch nouns as have been juſt mentioned; in other nouns and other parts of ſpeech, the general law of having the accent on the firſt ſyllable chiefly prevails; ſuch as, concord, conquer, diſmal, diſtant, extant, &c. And even in the words formed with the Engliſh prefix *out*, the accent is placed

placed on the laſt ſyllable of verbs only, and on the firſt of all other words; as, to outdo′, outbid′, &c.; an out′cry, out′rage, &c. There are alſo ſome compound verbs which have the accent on the firſt ſyllable, ſuch as, perjure, injure, conjure, and a few others to be learned by uſe.

*Rules for finding out the Letter on which the Accent is laid in Diſſyllables.*

When two conſonants are ſeen together in the middle of ſuch words, the firſt of theſe is uſually joined to the firſt vowel, and the laſt to the latter; in which caſe the accent is on the former conſonant: Ex. ab′ſent, am′ber, bab′ler, diſ′cord, chear′ful, &c. This is always the caſe when the conſonant is doubled, as, ad′der, baf′fle, beg′gar, bet′ter, cher′ry, col′lege, &c. except in the caſe of verbs with prefixes, as before mentioned.

When there is but one conſonant in the middle, the accent is in general on the preceding vowel, diphthong, or digraph; as, águe, aúdit, bíble, boóty, cíder, crúel, dow′er, &c. Sometimes indeed the ſingle conſonant is taken into the firſt ſyllable, and accented: as, blem′-iſh, cher′-iſh, chol′-er, hab′-it, fam′-iſh, pal′-ace, per′-il, pun′-iſh, rad′iſh, ſin′-ew, ten′-ant, &c.; but the number of theſe is not great, and muſt be learned by uſe.

When the accent is on the laſt ſyllable, its ſeat may be known by obſerving the ſame rules as were laid down for monoſyllables.

Of

### *Of Polyſyllables.*

As the accent of polyſyllables is chiefly determined by the final ſyllable, I ſhall enter into an examination of thoſe final ſyllables which are moſt common in our language, and ſhew in what way the ſeat of the accent is referable to them. As I ſhall have occaſion to diſtinguiſh the ſeveral ſyllables by names, I ſhall make uſe of the technical Latin terms for that purpoſe, and call the laſt ſyllable but one the penultima, and the laſt ſyllable but two the antepenultima, thus abridged; penult. antepenult. When the accent is ſtill farther back, I ſhall call them fourth or fifth ſyllable from the laſt.

#### TERMINATIONS.

#### In *ic*.

In words terminating in *ic*, the accent is placed on the letter immediately preceding that termination, whether vowel or conſonant. Examp. proſáic, ſyllab'ic.

Exceptions: When two conſonants precede the termination, the former belongs to the firſt, and has the accent; the latter to the laſt; as, lethar'gic, repub'lic; except rúbric, where the two conſonants are joined to the laſt.

In the following words the vowel terminates the firſt ſyllable; cubic, aulic, muſic.

The

The following throw the accent back on the antepenult. or laſt ſyllable but two; chol'eric, tur'meric, rhet'oric, lun'atic, ſplen'etic, her'etic, pol'itic, arith'metic.

In *ed.*

All our verbs have their preterits and paſſive participles terminated in *ed*; but that ſyllable is ſeldom pronounced ſeparately, the vowel *e* being ſtruck out by an eliſion, and the *d* joined to the preceding ſyllable. Examp. unman'ner'd, illnátur'd, impaſ'ſion'd, &c.

Exceptions: When *ed* is preceded by a *d* or a *t*, the *e* is then ſounded, and conſtitutes a ſyllable with thoſe letters--as, divided, intended; created, animated. In all caſes the accent remains the ſame as in the primitive; as, eſtab'liſh'd, deter'min'd, unboun'ded, cul'tivated.

In *ance.*

Polyſyllables in *ance* in general have the accent on the antepenult. or laſt ſyllable but two. Examp. ar'rogance, el'egance, ſignif'icance.

Exceptions: 1ſt, When the primitive has its accent on the laſt, the derivative has it on the penult.; as, appéarance, aſſúrance; from appéar, aſſúre: or 2dly, When it is preceded by two conſonants, as, abun'dance, diſcor'dance. When *ance* is preceded by the vowel *i*, that vowel is taken into the laſt ſyllable, and forms a diphthong with it; as, rádiance, val'iance; pronounced rá-dyance, val'-yance;

val'-yance; except in nouns formed from verbs ending in *y* accented; as, defíance, allíance; from the verbs, defy', ally', which form three ſyllables.

In *ence.*

The accent in polyſyllables in *ence* is in general on the antepenult. Examp. in'nocence, magnif'icence, benev'olence.

Exceptions: 1ſt, Derived words retain the accent of their primitives; as, purſúance, adhérence, from purſúe, adhére.

2dly, When two conſonants precede *ence*, the accent is on the former; as, efful'gence, emer'gence, effervef'cence.

When words end in *cence*, with an *s* preceding it, the accent is always on the *s*; as, quief'cence, excref'cence, intumef'cence; except only concúpiſcence.

When *ence* is preceded by *i* it forms a diphthong; as, defic'ience, expérience, obédience.

In *ble.*

The terminating *ble* is always accounted a ſyllable, though in ſtrict propriety it is not ſo; for to conſtitute a ſyllable it is requiſite that a vowel ſhould be ſounded in it, which is not the caſe here; for though there is one preſented to the eye at the end, yet it is only *e* final mute, and the *bl* are taken into the articulation of the former ſyllable; but in pointing out the ſeat of the accent I ſhall conſider it in the uſual way as forming a ſyllable.

GENERAL

GENERAL RULE.

As the words terminating in *ble* are for the moſt part adjectives formed from verbs, in general they follow their primitives in their accent; as, repróveable, prop'agable, abol'iſhable, diſ'ciplinable, diſcri'minable; from repróve, prop'agate, &c. Except, remédiable, irrep'arable, diſ'putable; from rem'edy, repáir, diſpúte. In general the accent is thrown as far back in polyſyllables as the fourth and fifth ſyllables; as, am'icable, víolable, mon'oſyllable—and when the accent is no farther back than the antepenult. it is either when the word follows the primitive, as, advíſable, derívable; or when two conſonants come together in that ſituation, as, intrac'table, delec'table, refran'gible.

All triſſyllabic words have the accent on the antepenult. except compounds by prefixes to diſſyllables; as, unáble, unſtáble.

In *cle*.

All triſſyllabic words have the accent on the antepenult. Examp. mir'acle, or'acle, véhicle. The other polyſyllables have the accent farther back; as, tab'ernacle, rec'eptacle, con'venticle, &c.

In *dle, fle, gle, kle, ple, tle*.

To all theſe terminations is to be applied the ſame obſervation that was made with regard to *ble*, that they do not really conſtitute ſyllables, but are united with the former only in their conſonant ſounds, without the intervention of any vowel.

There are few words of more than two ſyllables in any of the above terminations, and the accent

is

is on the letter immediately preceding them; as, crádle, ſad'dle, ſnaf'fle, eágle, ſtrug'gle, tac'kle, buc'kle, ap'ple, pur'ple, &c.

There are a few polyſyllables of the termination *ple* which have the accent on the antepenult.; and theſe are, man'ciple, prin'ciple, quad'ruple, ſex'tuple, and all in *uple*. One has it upon the fourth ſyllable back, par'ticiple.

### In *ure*.

In polyſyllables terminating in *ure* the accent is on the antepenult. or farther back on the fourth; as cy'noſure, júdicature, leg'iſlature, ar'chitecture; except when they follow their primitives, as, enclóſure, intermix'ture.

### In *ate*.

#### GENERAL RULE.

Words terminating in *ate* have for the moſt part the accent on the antepenult. Examp. rep'robate, im'precate, liq'uidate multip'licate, &c. except when two conſonants precede the laſt ſyllable; as, conſum'mate, conſtel'late.

When the vowel *i* precedes *ate*, whatever conſonant may precede it, it unites with the laſt ſyllable in a diphthong ſound; as, to aſſóciate, irrádiate, collégiate, calum'niate, &c. which are not pronounced as four ſyllables, according to the French mode, aſ-ſo-ciate, ir-ra-di-ate; but aſſóſhate, irrá-dyate.

The ſyllable *ate* at the end of verbs is pronounced âte, with the ſound of â, though not dwelt

dwelt upon. On other occaſions it has the ſound of ē; as, to aggregāte—an aggregēt; to aſſociāte—an aſſociēt; to articulāte (a verb), articulēt (an adjective).

In *ive.*

This termination in polyſyllables is always ſounded ſhort with ĭ, ĭv.

*ſive.*

Words in *ſive* have always the accent on the penult. and on the letter immediately preceding that termination, whether vowel or conſonant; as, adhéſive, repul'ſive, inclúſive, ſubmiſ'ſive.

*tive.*

But thoſe in *tive* have the accent for the moſt part on the antepenult. or ſtill farther back. Examples: neg'ative, rel'ative, vindic'ative, ſignif'icative, commúnicative, &c.

Exceptions: 1ſt, When they follow primitives; as, evāſive, decīſive, from evade, decide. 2dly, Where two conſonants precede the final; as, calefac'tive, atten'tive, preſump'tive, aſſer'tive, digeſ'tive; except ſub'ſtantive, which follows its primitive ſub'ſtance.

The accent is never on the laſt in *tive*, except only in the word recitati've.

In *ing.*

This being the termination of the active participle of all verbs, it is only neceſſary to ſay, that it

it always follows the accent of the primitive, and is never itſelf accented.

In *cal.*

All words ending in *cal* have the accent invariably on the antepenult.; as, láical, ſyllab'ical, method'ical, &c.

In *ial.*

This termination is always ſounded as one ſyllable, uniting itſelf with the preceding conſonant in a diphthong; as la-bial, cor-dial, congé-nial, miniſte-rial, with the ſound yal. But when preceded by *c* or *t*, it is no longer a diphthong, but has the ſound of *ſhal*, as, judicial, artificial, ſubſtantial, reverential—pronounced, judiſhal, ſubſtanſhal.

The accent of all words in theſe terminations is on the penult. immediately of the preceding letter if a vowel or ſingle conſonant, or on the former of two conſonants; as, connu'-bial, conviv'ial, creden'tial.

It has the accent on *i*, and ſo forms two ſyllables, only in the words denî-al, decrî-al—from the verbs deny', decry'.

In *ful.*

This being a termination of adjectives formed from ſubſtantives, it is only neceſſary to obſerve, that all words ſo formed retain the accent of their primitives; as, reveng'e-ful, won'der-ful.

In

In *ian.*

This termination with the letter *c* before it is pronounced ſhan ; as, logic'ian, academic'ian, ſounded logiſhan, academiſhan, with the accent on the conſonant. With *t* it has the ſame ſound ; as, tertian, gentian ; except when preceded by an *s*, as, chriſtian, fuſtian ; where *t* has its own ſound.

With a *d* or *g* preceding it, it has the ſound of *j* ; as, comedian, collegian.

With all other letters it forms a diphthong ; as, académian, ſatur'nian, librárian, hiſtórian, dilúvian ; and the accent is on the letter immediately preceding the laſt ſyllable, whether vowel or conſonant.

In *en.*

Words in this termination have in general an eliſion of the vowel *e*, ſo that the letter *n* is immediately joined to the preceding conſonant ; as, lead'n, hid'd'n, ſod'dn (except ſudden, ſullen, and barren), chos'n, haſt'n, gliſt'n, &c.

When preceded by *m* the vowel is pronounced, and therefore it forms a ſyllable ; as, hymen, women, regimen, ſpecimen. The ſame when preceded by *r* ; as, ſiren, warren, brethren. And in all ſubſtantives with all the other conſonants ; as, garden (often ill pronounced, gard'n), burden, chicken, linnen : except tok'n, and all

ending in *ven* and *zen*, as, heav'n, rav'n, doz'n, mizz'n.

When the *en* is pronounced as a ſyllable, the ſound is changed to ln; as, burdin, women (pronounced wimmin), warrin, &c. except thoſe in *men*; as, hymén, ſpecimén, acu'mén, &c.

### In *ion*.

All words terminating in *ion* take the preceding conſonant into the laſt ſyllable, with moſt of which the *ion* is pronounced as a diphthong. Examples: gabion, vermil'ion, mil'lion.—Here it is to be obſerved, that though the conſonant that precedes be but ſingle, it is doubled in pronouncing when the accent is upon it. Thus vermilion, though it has but one *l*, has exactly the ſame ſound as million with two, and is pronounced as if written thus, vermillyun. It is the ſame with the other conſonants; as, opinion, clar'ion, &c.

The ſeat of the accent is either on the ſingle conſonant, preceding *ion*, as in the above inſtances, or on the former of two or firſt of three conſonants; as in quater'nion, ſepten'trion;—or on the vowel immediately preceding the conſonant; as, decúrion, occáſion, commúnion.

### Terminations in *ſion*.

The ſounds of the vowels before this termination are as follow:

âſion

| | | |
|---|---|---|
| | ā'ſion | ē'ſion |
| pronounced | occā'zhun | adhē'zhŭn |
| | ĭ'ſion | ō'ſion | ū'ſion ; |
| | desĭ'zhun | explō'zhun | confū'zhun. |

But when the accent is on any conſonant preceding *ſion*, the ſound is no longer *zhun* but *ſhun* ; as emul'ſion, expan'ſion, ſubmér'ſion, compaſ'ſion. Except only where the accent is on *s* preceded by the vowel *i*, and then it has ſtill the ſound *zhun* ; as, inciſion, deriſion, pronounced as if written, deciz'zhun, deriz'zhun.

In *tion*.

This termination is always ſounded *ſhun*, except when preceded by an *s*, and the ſounds of the preceding vowels are as follow :

| | | |
|---|---|---|
| | ā'tion | ē'tion |
| pronounced | approbā'ſhun | replē'ſhun |
| | ĭ'tion | ō'tion | ū'tion ; |
| | posĭſh'un | devō'ſhun | revolū'ſhun. |

When a conſonant precedes *tion*, the accent is on that ; as, ſatisfac'tion, imperfec'tion, injunc'tion, ſubſcrip'tion, &c. ſtill pronounced *ſhun* ; and the only caſe where it is ſounded *tſhun*, is when it is preceded by an *s* or *x* ; as, digeſtion, commixtion—pronounced, diges'tſhun, commix'tſhun, and this holds conſtant with regard to all words of that claſs.

The *o* in *ion* has always the ſound of ŭ ; and is not pronounced yŏn, but yŭn.

### In *eer* and *ier*.

All polyſyllables in *eer* have the accent on the laſt, as have alſo thoſe in *ier* when pronounced in one ſyllable. As—muſketē'er, dominē'er—cavaliē'r, cordeliē'r; ſounded the ſame way, ēr.

### In *er*.

Words terminating in *er*, being for the moſt part nouns formed from verbs, or adjectives in the comparative degree marked by the addition of that ſyllable, follow their primitives in their accent; as, rácer, roman'cer, wíſer, ſóberer.

In polyſyllables not derived the accent is for the moſt part on the antepenult.; as, ſcav'enger, aſtrol'oger, geog'rapher. And in a few words on the fourth ſyllable; as, al'abaſter, ſal'amander.

The accent is never on the laſt but in compound verbs; as, refer', infer'; when it has the ſound of ė, ėr. In all other caſes *e* is changed into u̇, and ſounded u̇r; as, romanſur, ſalamandur.

*Ger* preceded by a *g* in the former ſyllable always has its own hard ſound; as, dag'ger, brag'ger. In moſt other caſes its ſoft ſound; as, manager, dowager, danger, manger;—except, anger, finger, linger—pronounced, ang-gur, fing-gur, ling-gur. Some retain the ſound of their primitives in *ing*; as, flinger, ſinger, ringer—pronounced, fling-ur, ſing-ur, ring-ur. Conger, and monger, with its derivatives, are pronounced, cong-gur, mung-gur, fiſh-mung-gur, &c.

The

The terminating *er*, is always ſounded ŭr.

In *or*.

When *or* is preceded by the vowel *i* it forms a diphthong with it, taking the preceding conſonant into the ſyllable; as, ſenior, inferior, &c.

*Sor* preceded by a conſonant occaſions the accent to be on that conſonant, except con'ſeſſor; when by a vowel, the accent is on the antepenult. While words in *tor*, being moſtly nouns derived from verbs, follow the accent of their primitives; as, ded'icator, equiv'ocator, tranſlátor, &c.

All terminations in *or* are pronounced ŭr; as, ſeniur, dedicatur. The ſame is to be obſerved in the termination *our*; as, neighbur, behaviur—ſpelt, neighbour, behaviour.

In *eſs*.

Polyſyllables ending in *leſs* and *neſs*, being for the moſt part ſubſtantives derived from adjectives or other ſubſtantives, retain the accent of their primitives; as, ran'ſomleſs, mer'cileſs, rem'edileſs—wick'edneſs, inquiſ'itiveneſs, deſ'picableneſs, &c.

The laſt ſyllable has the accent only in diſſyllable compound words; as, depreſs', expreſs', aſſeſs', &c. In others, as, god'deſs, lar'geſs, duch'eſs (except nobleſs'), the accent is on the penult.

*Eſs*,

*Eſs*, when not accented, is ſounded *iſs*; as, wickedniſs, duchiſs, &c.

In *ous*.

When *ous* has the vowels *e* or *i* immediately preceding it, it forms a diphthong with them, and takes the conſonant immediately before thoſe vowels into the laſt ſyllable; as, cerúleous, ſuccedáneous, ethéreous—abſtemious, ſymphonious, nefarious, &c. pronounced as if written, ceru-lyus, abſte-myus, &c.

But when *e* or *i* are preceded by a *c* or *t*, the laſt ſyllable is not a diphthong, but is pronounced as if written *ſhus*; as, herbáceous, ſagácious, oſtentátious, ſentenʹtious—pronounced as if written, herba-ſhus, ſenten-ſhus, &c.

In all the terminations in *eous* or *ious*, the accent is on the letter immediately preceding the conſonant, taken into the laſt ſyllable, except only where the vowel *i* precedes that conſonant, and then the accent is laid on that conſonant; as, hideʹous, pernicʹious, religʹious, prepitʹious, &c.—pronounced, hidʹ-yus, perniſhʹ-us, &c.

On other occaſions, the accent for the moſt part is on the antepenult.; as, frivʹolous, globʹulous, miracʹulous, volúminous;—except when two conſonants interfere—as, tremendʹous, concinʹnous, enorʹmous.

The

The termination *ous* is always ſounded *us*; and is never accented but in the French word *rendez-vous*, pronounced rondevoó.

### In *ant*.

Polyſyllables in *ant* have the accent on the antepenult.; as, pred'icant, rec'reant, extrav'agant, luxúriant, &c. Except when two conſonants meet in the middle—as, appel'lant, trium'phant, &c. —but prot'eſtant has the accent on the firſt. The accent is never laid on *ant* in polyſyllables, except in the words, confidant', complaiſant'; nor on diſſyllables, except in compound verbs, ſuch as decant', recant', enchant'; and two nouns—a gallant', the Levant'.

### In *ent*.

Polyſyllables terminating in *bent*, *cent*, *dent*, or any conſonant preceding *ent* except *m*, forming *ment*, have the accent on the conſonant preceding ſuch termination; as, incum'bent, exer'cent, depen'dent, &c. But words terminating in *ment*, being in general ſubſtantives derived from verbs, retain the accent of their primitives, without regard to this rule; as, eſtab'liſhment, aſton'iſhment, embar'raſſment.

When the vowel *i* precedes any of theſe terminations, the accent is on the antepenult. either the ſingle conſonant preceding *i* or the former of two,

two, or three ; as, benef'icent, com'pliment, &c.

When *i* precedes *ent* it forms a ſyllable with it ; as, obédient, lénient, diſſil'ient, conſen'tient, &c.

Words in *lent* have always the accent on the antepenult. ; as, benev'olent, flat'ulent, púrulent, &c.—except when two *l*'s meet ; as, repel'lent, attol'lent ; to which alſo the word ex'cellent is an exception.

All words in *ment* too, that are not derived, have the accent on the antepenult. ; as, lig'ament, tes'tament.

The laſt ſyllable is never accented but in diſſyllables.

In *eſt*.

Words terminating in *eſt*, being for the moſt part adjectives in the ſuperlative degree, retain the accents of their primitives.

In *iſt*.

They are chiefly nouns, formed from other nouns or adjectives, and retain the accent of their primitives ; as, an'naliſt, rátionaliſt, mor'aliſt, loy'aliſt.

In *y*.

There are more words in the Engliſh language terminating in this letter, than in any other ; perhaps

perhaps not leſs than an eighth part of the whole.

*ay*—In diſſyllabic compound verbs and nouns the accent is on the laſt; as, delay′, diſplay′, array′, &c. Polyſyllables have the accent on the antepenult.; as, yes′terday, ſat′urday, caſt′away, &c.

*cy*—Words ending in *cy*, being in general ſubſtantives made out of verbs, nouns, or adjectives, retain the accent of their primitives; as, appli′ancy, bril′liancy, in′timacy, legit′imacy, &c.

In words not thus derived the accent is thrown back to the fourth ſyllable; as nec′romancy, chi′romancy—except where ſtopped by two conſonants; as, ariſtoc′racy, democ′racy, &c.

*fy*—Has always the accent on the antepenult.; as, rar′efy, ed′ify, fecun′dify, &c.: and even againſt the accent of the primitives in derived words; as, perſon′ify, diver′ſify—from per′ſon and di′verſe.

The *y* in f$\overset{2}{y}$ has always its ſecond ſound.

But when *fy* is repreſented by *phy*, *y* has its firſt ſound; as, philoſ′ophy, at′rophy; but ſtill the accent is on the antepenult.

*gy*—Likewiſe has the accent on the antepenult.; as, prod′igy, geneal′ogy, etymol′ogy, &c.

It has always the ſound of ſoft *g*, except when preceded by another *g*; as, ſhaggy, foggy, &c.

*bly*—Words in *bly*, being adverbs formed from adjectives and participles, always retain the ac-

cent of their primitives; as, prob'ably, deſ'picably, indefat'igably, &c.

*ly*—The ſame is to be obſerved in all words ending in *ly*; as, pol'iticly, delib'erately, indef'initely, vol'untarily, &c.

*my*—Has always the accent on the antepenult. either on the ſingle conſonant preceding the vowel, or on the firſt of two; as, big'amy, in'famy, polyg'amy, phyſiog'nomy, Deuteron'omy, &c.

They who pronounce ac'ademy inſtead of aca-d'emy go againſt analogy.

*ny*—In triſſyllables, has the accent on the antepenult.; as, prog'eny, tyr'anny, cal'umny, &c.: in polyſyllables, on the fourth; as, ig'nominy, ce-r'emony, mat'rimony, and all in *mony*, except anem'ony. Except alſo thoſe ending in *gony*; as, hexag'ony, coſmog'ony; and cacoph'ony, monot'ony.

In *ry*.

*ary*—Takes the accent on the antepenult. in triſſyllables; as, fug'ary, díary, ſal'ary, róſemary:—and in polyſyllables on the fourth; as, ſim'ilary, ex'emplary, epiſ'tolary, vocab'ulary, vul'nerary, ubiq'uitary, &c.; except when prevented by two different conſonants, as, caravan'ſary, diſpen'ſary, anniver'ſary (yet to this ad'verſary is an exception), teſtamen'tary, parliamen'tary (com'mentary, mómentary, vol'untary, exceptions). Ac'ceſſary, nec'eſſary, &c. being only a reduplication

tion of the ſame letter *s*, follow the general rule.

*ery*—Has for the moſt part the accent on the antepenult. and it is only in the following words it is placed farther back; del'etery, mon'aſtery, bap'tiſtery, pres'bytery. This termination is always ſounded érry.

*ory*—In triſſyllables has the accent on the antepenult.; as, pleth'ory, príory, mem'ory, &c.

In polyſyllables on the fourth, or farther back; as, próbatory, cúbatory, pis'catory; ded'icatory, júdicatory, pacif'icatory, &c.

This rule holds except when two different conſonants meet; as, compul'ſory, calefac'tory, contradic'tory;—and in this caſe the following are exceptions, des'ultory, in'ventory, prom'ontory, rec'eptory, per'emptory, rep'ertory, con'ſiſtory.

This termination is always ſounded as if written úrry.

In *ſy*.

Words in *ſy* have the accent on the antepenult.; as, fan'taſy, apos'taſy, lep'roſy, &c. on the fourth, in ep'ilepſy, con'troverſy.

In *ty*.

Polyſyllables in *ty*, with the vowels *e* or *i* before it, have uniformly the accent on the antepenult. and on the laſt letter of that ſyllable; as, ſobríety, ſocíety,

ſocíety, improb'ity, acer'bity, Déity, ſpontanéity, &c.

When the letter *c* precedes *ity*, it has the accent upon it, and is ſounded as *s*; as, verac'ity, felic'ity, feroc'ity—pronounced, veras'ity, felis'ity, &c.

When a ſingle conſonant precedes *ity*, it has always the accent on it; as, timid'ity, frugal'ity, extrem'ity, barbar'ity, curios'ity, &c.

When two conſonants precede it, it is on the former; as, ſcar'city, fecun'dity, abſur'dity, infir'mity, &c.

This termination is always ſounded tỹ, with the firſt ſound of ỹ.

Under the foregoing terminations are included almoſt all the words in the Engliſh language. The few that belong to the other terminations, are either not reducible to general rules, or with ſo many exceptions as to render them of little uſe. As they conſiſt chiefly of monoſyllables and diſſyllables, the rules before laid down for them will in a great meaſure eſtabliſh their pronunciation; and where they are ſilent, the Dictionary is to be conſulted.

Having thus laboured through this chaos of ſpelling, and reduced the apparent confuſion there to ſome degree of order, we ſhall now emerge into a more lightſome region, where we ſhall have fewer difficulties to retard our progreſs; I mean in treating of the art of reading, or the proper delivery of words when arranged in ſentences.

As

As this ſubject has already been diſcuſſed by me in a courſe of lectures on the Art of Reading, and another on Elocution, I ſhall content myſelf at preſent, with extracting from them, ſome general principles, and ſome practical rules for the attainment of that art, without any comments upon them; referring thoſe readers, who are deſirous of entering into a more minute inveſtigation of the ſubject, to the works themſelves.

## SECTION VII.

### *Of the Art of Delivery.*

A Juſt delivery depends upon a due attention to the following articles:

Articulation: Accent: Pronunciation: Emphaſis: Pauſes or Stops: Tones: and Key or Pitch of the voice. Of each of theſe in their order. And firſt of

### ARTICULATION.

A good articulation conſiſts, in giving every letter in a ſyllable its due proportion of ſound, according to the moſt approved cuſtom of pronouncing it; and in making ſuch a diſtinction between the ſyllables of which words are compoſed, that the ear ſhall without difficulty acknowledge their number; and

and perceive, at once, to which ſyllable each letter belongs. Where theſe points are not obſerved, the articulation is proportionally defective.

Diſtinctneſs of articulation depends, primarily, upon being able to form the ſimple elements or letters by the organs of ſpeech, in the manner before deſcribed in treating on that ſubject; and in the next place, in diſtinguiſhing properly the ſyllables of which words are compoſed from each other; which can only be done by a juſt pronunciation.

The chief ſource of indiſtinctneſs, is too great a precipitancy of utterance. To cure this, the moſt effectual method will be, to lay aſide an hour every day, to be employed in the practice of reading aloud, in a manner much ſlower than is neceſſary. This ſhould be done in the hearing of ſome perſon, whoſe office it ſhould be to remind the reader, if at any time he ſhould perceive him mending his pace, and falling into his old habit.

There is one cauſe of indiſtinct articulation, which operates very generally, and which ariſes from the very genius of our tongue; ſo that, unleſs great care be taken, it is ſcarcely poſſible to eſcape being affected by it. Every word in our language, compoſed of more ſyllables than one, has one ſyllable accented, and thus peculiarly diſtinguiſhed from the reſt; and if this accented ſyllable be properly articulated, the word will be ſufficiently

ſufficiently known, even though the others are ſounded very confuſedly. This produces a negligence with regard to the pronunciation of the other ſyllables; which, though it may not render the ſenſe obſcure, yet deſtroys all meaſure and proportion, and conſequently all harmony in delivery. This fault is ſo general, that I would recommend it to all who are affected by it, to pronounce the unaccented ſyllables more fully than is neceſſary, till they are cured of it.

## *Of* ACCENT.

Accent, in the Engliſh language, means, a certain ſtreſs of the voice upon a particular letter of a ſyllable, which diſtinguiſhes it from the reſt, and, at the ſame time, diſtinguiſhes the ſyllable itſelf to which it belongs, from the others which compoſe the word.

Thus in the word *hab'it*, the accent upon the *b*, diſtinguiſhes that letter from the others, and the firſt ſyllable from the laſt. Add more ſyllables to it, and it will do the ſame; as *hab'itable*. In the word *repúte*, the *u* is the diſtinguiſhed letter, and the ſyllable which contains it, the diſtinguiſhed ſyllable. But if we add more ſyllables to it, as in the word rep'utable, the ſeat of the accent is changed to the firſt ſyllable, and *p* becomes the diſtinguiſhed letter.

Every word in our language, of more ſyllables than one, has one of the ſyllables diſtinguiſhed from

from the reſt in this manner; and every monoſyllable has a letter. Thus, in the word *hat′*, the *t* is accented; in ha′te, the vowel å. In cub′, the *b*; in cu′be the ů. Hence every word in the language, which may properly be called ſo, has an accent; for the particles, ſuch as *a*, *the*, *to*, *in*, &c. which are unaccented, can ſcarcely be called words, which ſeems to be implied in the name given to them, that of *particles*; and in that ſtate they are the fitter to diſcharge their office, by this difference made between them and words. So that as articulation is the eſſence of ſyllables, accent is the eſſence of words; which, without it, would be nothing more than a mere ſucceſſion of ſyllables. Thus ſimple as is the ſtate of the Engliſh accent, there is no article of ſpeech which has occaſioned more perplexity in thoſe who have treated of it, merely by confounding it with the accents of the ancients, which were quite different things. As this point has been amply diſcuſſed in the Lectures on Elocution, and the Art of Reading, the curious reader is referred to thoſe works, under the head Accent.

The great diſtinction of our accent depends upon its ſeat; which may be either upon a vowel, or a conſonant. Upon a vowel, as in the words, glóry, fáther, hóly. Upon a conſonant, as in the words, hab′it, bor′row, bat′tle. When the accent is on the vowel, the ſyllable is long; becauſe the accent is made by dwelling upon the vowel. When it is on the conſonant the ſyllable is ſhort; becauſe

becauſe the accent is made by paſſing rapidly over the vowel, and giving a ſmart ſtroke of the voice to the following conſonant. Thus the words *add'*, *led'*, *bid'*, *rod'*, *cub'*, are all ſhort, the voice paſſing quickly over the vowel to the conſonant: but for a contrary reaſon, the words, *âll*, *lâid*, *bíde*, *róad*, *cúbe*, are long; the accent being on the vowels, on which the voice dwells ſome time, before it takes in the ſound of the conſonant. Obvious as this point is, it has wholly eſcaped the obſervation of all our grammarians, and compilers of dictionaries; who, inſtead of examining the peculiar genius of our tongue, implicitly and pedantically have followed the Greek method, of always placing the accentual mark over a vowel. Now the reaſon of this practice among the Greeks, was, that as their accents conſiſted in change of notes, they could not be diſtinctly expreſſed but by the vowels; in uttering which, the paſſage is entirely clear for the voice to iſſue, and not interrupted or ſtopped by the different poſitions of the organs in forming the conſonants. But as our accent conſiſts in ſtreſs only, it can juſt as well be placed on a conſonant as a vowel. By this method of marking the accented ſyllable, our compilers of dictionaries, vocabularies, and ſpelling-books, muſt miſlead provincials and foreigners in the pronunciation of perhaps one half of the words in our language. For inſtance; if they ſhould look for the word *endeavour*, finding the accent over the vowel *é*, they will of courſe ſound it endéavour.

end*é*avour. In the ſame manner *ded'*icate will be called *dé*dicate ; precip'itate, prec*í*-pitate ; phenom'enon, phen*ó*-menon ; and ſo on through all words of the ſame claſs. And in fact, we find the Scots do pronounce all ſuch words in that manner ; nor do they ever lay the accent upon the conſonant in any word in the whole language ; in which, the diverſity of their pronunciation from that of the people of England chiefly conſiſts. It is a pity that our compilers of dictionaries ſhould have fallen into ſo groſs an error, as the marking of the accents in the right way would have afforded one of the moſt general and certain guides to true pronunciation, that is to be found with reſpect to our tongue ; for it is a conſtant rule throughout the whole, that whenever the accent is on the conſonant, each preceding vowel has its firſt ſhort ſound, as ſet forth in the ſcheme of vowels, and exemplified in the words, hăt, bĕt, flt, nŏt, bŭt; to which there is no exception in the whole language, except in the few inſtances where one vowel uſurps the power of another.

It has been ſaid above, that every word in our language has one accented ſyllable ; but it is to be obſerved, that in ſome of our longer polyſyllables there are two accents to be perceived ; one ſtronger, the other fainter. Thus, in the word expos''tulator'y, the ſtronger accent is on the ſyllable pos'' ; but there is a fainter one on the laſt ſyllable but one, ſounded tur', expos''tulatur'-ry : but this makes no difference

rence with regard to the rule, as the primary accent is ſo much more forcible than the ſecondary one, as evidently to ſhew that it is but one word which contains both.

To ſuch as have the right uſe of accent in common diſcourſe, I ſhall only lay down one rule with regard to it, in reading and ſpeaking in public: which is, that they ſhould always take care to lay it upon the ſame letter of the ſyllable in reading, as they are acuſtomed to do in converſation; and never to lay any ſtreſs upon any other ſyllable. For there are few who either read aloud, or ſpeak in public, that do not tranſgreſs this law of accent, by dwelling equally upon different ſyllables in the ſame word: ſuch as, fo'r-tu'ne, na'tu're, en'-cro'achment', con'-jec'-tu're, pa'-tien'ce, &c. But this is not uttering words, but ſyllables; which properly pronounced are always tied together by an accent; as, for'tune, na'ture, encro'achment, conjec'ture, pa'tience. Any habit of this ſort gives an unnatural conſtrained air to ſpeech, and ſhould therefore be carefully avoided by all who deliver themſelves in public.

## *Of* PRONUNCIATION.

Pronunciation may be conſidered in a twofold light; firſt, with regard to propriety; ſecondly, with regard to elegance. With regard to propriety, it is neceſſary that each word ſhould have its due

due accent, and each letter in it its proper ſound. This is all that is required in the pronunciation of words ſeparately conſidered; and is the chief point treated of in the former part of this Grammar. With reſpect to elegance, beſide propriety, proportion of ſound alſo is to be taken in; and this regards the delivery of words as arranged in ſentences; and this is the point which I ſhall now chiefly conſider.

As there has been no method hitherto laid open of attaining even the firſt part, I mean the mere propriety of pronouncing words, it is no wonder that the ſecond, or ornamental part, has been entirely neglected. That which gives delight to the ear in the utterance of articulate ſounds, is founded upon the ſame principle as that which pleaſes in muſical compoſition, I mean proportion; and this has a twofold reference, to time, and to ſound. To the former of theſe I ſhall give the proſodian name of Quantity, to the latter that of Quality. At preſent I ſhall conſider quantity only, referring the other article to another head.

Our early notions of quantity are all imbibed from the Latin proſody; in which, the difference between long and ſhort ſyllables is eſtabliſhed by rules that have no reference to the ear, the ſole competent judge in this caſe; inſomuch that ſyllables are called long, which are the ſhorteſt that can be uttered by the organs of ſpeech; and others are called ſhort, which take up much longer time in pronouncing than the former. The mind thus taking

taking a bias under the prejudice of falſe rules, never after arrives at a knowledge of the true nature of quantity: and accordingly we find that all attempts hitherto to ſettle the proſody of our language, have been vain and fruitleſs.

In treating of the ſimple elements or letters I have ſhewn that ſome, both vowels and conſonants, are naturally ſhort; that is, whoſe ſounds cannot poſſibly be prolonged; and theſe are the ſounds of ė, i, and u̇, of vocal ſounds; and three pure mutes, k, p, t, of the conſonant; as in the words bėck, lip, cu̇t.

I have ſhewn alſo, that the ſounds of all the other vowels, and of the conſonant ſemivowels, may be prolonged to what degree we pleaſe; but at the ſame time it is to be obſerved, that all theſe may alſo be reduced to a ſhort quantity, and are capable of being uttered in as ſhort a ſpace of time, as thoſe which are naturally ſhort. So that they who ſpeak of ſyllables as abſolutely and in their own nature long, the common cant of proſodians, ſpeak of a non-entity; for though, as I have ſhewn above, there are ſyllables abſolutely ſhort, which cannot poſſibly be prolonged by any effort of the ſpeaker; yet it is in his power to ſhorten or prolong the others to what degree he pleaſes.

I have ſaid that in pronouncing words, when the accent is on the vowel, the ſyllable is long; when on the conſonant ſhort; by which I mean, that the Reader ſhould dwell on the vowel when accented, in order to make it long; and paſs rapidly over

over it, giving a ſmart ſtroke to the following conſonant, when the accent is on that. But this rule is ſo far from being attended to, that for the moſt part the accented vocal ſyllables are pronounced in as ſhort a ſpace of time, as the accented conſonant; by which means all proportional quantity in our tongue is utterly deſtroyed, and the whole appears a rapid gabble of ſhort ſyllables.

To obviate this, I would recommend it to every one to pay a particular attention to every vocal accented ſyllable, and to dwell upon it ſo long as to make it double the quantity of the ſhort ones. Without this, ſpeech muſt be deprived of all ſmoothneſs and harmony.

It has been ſaid above, that when the accent is on the conſonant the ſyllable ſhould be ſounded ſhort, and this rule in general holds good. Yet there are caſes in which the ſound of the conſonant may be dwelt upon, and the ſyllable thus rendered long; of which I ſhall ſpeak more at large under the next head, that of Emphaſis. In the mean time, I ſhall point out the conſonants, which, in certain circumſtances, will admit of ſuch prolongation, and lay down ſome rules for the proper pronunciation of all.

The reader is here deſired to recollect the diviſion, made in the beginning, of the conſonants into mutes and ſemivowels, and their ſubdiviſion into pure and impure. It was there ſhewn, that the ſound of the pure mutes cannot be at all prolonged;

longed; that of the impure, for a little time; and that of the ſemivowels, during pleaſure. As the queſtion now is about prolonging the ſound of conſonants, what I have to ſay on that head muſt chiefly refer to the ſemivowels.

Of theſe the ſound of ſome is diſagreeable when continued; of others pleaſing to the ear. Of the former kind are, *m*, *r*, *s*, *f*, *eſh*, *ezh*, *eth̄*, *eth*: of the latter *l*, *n*, *v*, *z*, *ing*. *M*, having its ſound entirely through the noſe, is diſagreeable if it continues any length of time after its formation; as it reſembles more the lowing of oxen, than an articulate ſound. *R*, when continued, is alſo a harſh ſound, like the ſnarling of curs. *S* is only a hiſs, like that of ſerpents. *F*, prolonged, reſembles the blowing of wind through a chink, and like *s*, retains no mark of an articulate ſound, after it is once formed. *Ezh*, *eſh*, *eth*, *eth̄*, have too much of the breath mixed in forming them, to make their ſound agreeable when continued. The only ſounds therefore which can be prolonged with pleaſure to the ear, are, the ſemivowels, *l*, *n*, *ev*, *ez*, *ing*. Not but all the others will admit of prolongation on certain occaſions, which ſhall be explained hereafter.

*Rules to be obſerved in ſounding the Conſonants.*

1. None of them are to be prolonged, except when the accent is upon them; which can only happen when they are preceded by a ſhort ſounding

ing vowel: as, *tell, can, love.* When a long ſound precedes, the voice muſt dwell upon the vowel, and take the conſonant into the ſyllable in its ſhorteſt ſound; otherwiſe, were they both dwelt upon, the ſyllable would take up the time of two long ſounds, and would therefore ſeem to be two: as, vā-le, rāī-n, brā-ve, dāy-s. This is an article very neceſſary to be attended to by the natives of Scotland, who are apt to prolong the ſound of a ſemivowel after a long vowel. On the other hand, the people of England are to be cautioned againſt running the ſound of the vowel too quickly into the following conſonant, which is too generally the practice, to the great diminution of the number of our long ſyllables.

2. Their ſound is never to be prolonged, except in monoſyllables or final ſyllables of other words, As,

Swēll the bold note—
Fulfīl your purpoſe——

But we muſt not ſay,

The ſwēl-ling note—
Fulfīl-ling all—
The cān-nons roar——

for this would be to tranſgreſs one of the fundamental laws of accent, by ſeparating ſyllables from words to which they belong, and transferring them to the next.

3. Neither conſonant, nor vowel, are to be dwelt upon beyond their common quantity, when they

they cloſe a ſentence. Thus in the following line—

And if I loſe thy lōve—I loſe my all.

The ſound of the word *love* may be prolonged, as the ſenſe is not completed; but that of *all*, though equally emphatical, muſt not be continued beyond its common time, as it cloſes the ſenſe. If we tranſpoſe the members of the line, the thing will be reverſed; as thus—

I loſe my āll—if I ſhould loſe thy love.

Here the time is increaſed in the word *āll*, and that of *love* reduced to its common quantity.

This rule is alſo very neceſſary to be attended to by the natives of Scotland, as the dwelling upon the laſt words of ſentences, conſtitutes one material difference between the Engliſh ſpeech and their's.

4. When conſonants begin a word, or a ſyllable, they muſt be ſounded ſhort; and great care muſt be taken, that before their union with the following letter, they be not preceded by any confuſed ſound of their own. This is very diſagreeable to the ear, and yet is no uncommon fault. The not attending to this in pronouncing the letter *s*, has been the chief cauſe of our language being called by foreigners the Hiſſing language; though in reality it does not abound ſo much in that letter as either the Greek or Roman; the final *s* having,

for the moſt part, with us, the ſound of *z*. But if care be not taken early in forming the pronunciation, people are apt to contract a habit of hiſſing before they utter the ſound of *s*, as well as of continuing it at the end. This confuſed ſound at the beginning of words is equally diſagreeable in all the ſemivowels.

## *Of* EMPHASIS.

Emphaſis diſcharges, in ſentences, the ſame kind of office that accent does in words. As accent is the link which ties ſyllables together, and forms them into words; ſo emphaſis unites words together, and forms them into ſentences, or members of ſentences. As accent dignifies the ſyllable on which it is laid, and makes it more diſtinguiſhed by the ear than the reſt; ſo emphaſis ennobles the word to which it belongs, and preſents it in a ſtronger light to the underſtanding. Accent, is the mark which diſtinguiſhes words from each other as ſimple types of our ideas, without references to the mutual relation in which they ſtand to each other. Emphaſis is the mark which points out their ſeveral degrees of relationſhip, in their various combinations, and the rank which they hold in the mind. Were there no accents, words would be reſolved into their original ſyllables: were there no emphaſis, ſentences would be reſolved into their original words; and in this caſe, the hearer muſt be at the pains himſelf, firſt, of making out the words, and afterwards their meaning. Whereas, by the uſe of accent and emphaſis, words, and their meaning, being pointed out by certain marks,

at

at the ſame time that they are uttered, the hearer has all the trouble ſaved, but that of liſtening; and can accompany the ſpeaker at the ſame pace that he goes, with as clear a comprehenſion of the matter offered to his conſideration, as the ſpeaker himſelf has, if he delivers himſelf well.

From this account it might appear, that emphaſis is only a more forcible accent than ordinary, laid upon the word to which it belongs, and that it is exactly of the ſame nature, differing only in degree of ſtrength: an opinion, which, to the great prejudice of elocution, has too generally prevailed. But there is an abſolute and conſtitutional difference between accent and emphaſis, as there certainly ought to be, which conſiſts in this; that every emphatic ſyllable, beſides a greater ſtreſs, is marked alſo by a change of note in the voice. To ſhew the neceſſity of this, we need only obſerve, that the mind, in communicating its ideas, is in a continual ſtate of activity, emotion, or agitation, from the different effects which thoſe ideas produce on the mind of the ſpeaker. Now, as the end of ſuch communication is not merely to lay open the ideas, but alſo all the different feelings which they excite in him who utters them, there muſt be ſome other marks, beſide words, to manifeſt theſe; as words uttered in a monotonous ſtate, can only repreſent a ſimilar ſtate of mind, perfectly free from all activity or emotion.

All that paſſes in the mind of man may be reduced to two claſſes, which I ſhall call, Ideas and Emotions. By ideas, I mean, all thoughts which riſe and paſs in ſucceſſion in the mind of man: by emotions, all exertions of the mind in arranging, combining, and ſeparating its ideas; as well as all the effects produced on the mind itſelf, by thoſe ideas, from the more violent agitation of the paſſions, to the calmer feelings, produced by the operation of the intellect and fancy. In ſhort, thought is the object of the one; internal feeling of the other. That which ſerves to expreſs the former, I call the language of ideas; and the latter, the language of emotions. Words are the ſigns of the one; tones, of the other. But there is an eſſential difference between the two, which merits our utmoſt attention. The language of ideas is wholly arbitrary; that is, words, which are the ſigns of our ideas, have no natural connexion with them, but depend purely upon convention, in the different ſocieties of men, where they are employed; which is ſufficiently proved by the diverſity of languages ſpoken by the different nations of the world. But it is not ſo with regard to the language of emotions. For as the communication of theſe internal feelings, was a matter of much more conſequence in our ſocial intercourſe, than the mere conveying of ideas; ſo, the Author of our being did not leave the invention of this language, as in the other caſe, to man; but ſtamped it himſelf upon our nature; in the ſame manner as he

he has done with regard to the reſt of the animal world, who all expreſs their various feelings by various tones. Only ours, from the ſuperior rank that we hold, is infinitely more comprehenſive; as there is not an act of the mind, an exertion of the fancy, or emotion of the heart, which have not annexed to them their peculiar tone and notes of the voice, by which they are to be expreſſed; and which, when properly uſed, excite in the minds of others, tuned invariably by the hand of nature in uniſon to thoſe notes, analogous emotions. Whenever therefore man interferes, by ſubſtituting any other notes in the room of thoſe which nature has annexed to the acts and feelings of the mind, ſo far the language of emotions is corrupted, and fails of its end. For the chords of the human heart, thus tuned in uniſon to the natural notes only, will never vibrate in correſpondence to thoſe of the artificial kind.

The means by which this expreſſive language of nature has been corrupted in the different nations of the world, have been ſet forth at large in the ſecond lecture on the Art of Reading; at preſent I ſhall content myſelf with laying open the cauſe of its having been in a great meaſure loſt to us in this country. Which is nothing elſe than the very defective and erroneous method in which all are trained in the art of reading; whereby all the various, natural, expreſſive tones of ſpeech are ſuppreſſed; and a few artificial, unmeaning, reading notes are ſubſtituted in their room. Nothing can more

more clearly confirm the truth of this poſition, than the following obſervation—That there are few people, who ſpeak Engliſh without a provincial tone, that have not the moſt accurate uſe of emphaſis, when they utter their ſentiments in common diſcourſe; and the reaſon that they have not the ſame uſe of it, in reading aloud the ſentiments of others, or delivering their own in public, is, that they are apt to ſubſtitute the artificial tones and cant of reading, to which they have been habituated from their childhood, in the room of thoſe of the natural kind.

From this view of the cauſe of the diſorder, the remedy of courſe ſuggeſts itſelf. The firſt neceſſary ſtep is, to get rid of the artificial notes ſuperinduced by the bad habit of reading; and to ſupply their places with thoſe of the natural kind. If it be aſked, how we are to acquire the uſe of the proper notes in reading, after we have got rid of the others; my anſwer is, that we have them all prepared within ourſelves, ready to ſtart forth if properly ſought for. In order to this, it is neceſſary that each reader ſhould not only underſtand, but feel the ſentiments of the Author; and if he enters into the ſpirit of the Author's ſentiments, as well as into the meaning of his words, he will not fail to deliver the words in properly varied tones. But I ſhall defer ſpeaking of the method to be uſed in order to accompliſh this point, till I have treated of the next article, that of

PAUSES

## PAUSES *or* STOPS.

Stopping, like ſpelling, has, at different periods of time, and by different perſons, been conſidered, in a great meaſure, as arbitrary, and has had its different faſhions; nor are there at this day any ſure general rules eſtabliſhed for the practice of that art. The truth is, the modern art of punctuation was not taken from the art of ſpeaking, which certainly ought to have been its archetype, and probably would, had that art been ſtudied and brought to perfection by the moderns; but was in a great meaſure regulated by the rules of grammar, which they had ſtudied; that is, certain parts of ſpeech are kept together, and others divided by ſtops, according to their grammatical conſtruction, often without reference to the pauſes uſed in diſcourſe. And the only general rule, by which pauſes can be regulated properly, has been either unknown, or unattended to; which is, that pauſes, for the moſt part, depend on emphaſis. I have already ſhewn, that words are ſufficiently diſtinguiſhed from each other, by accent; but to point out their meaning when united in ſentences, emphaſis, and pauſes, are neceſſary. As emphaſis is the link which connects words together, and forms them into ſentences, or into members of ſentences; when in the ſame ſentence there are more than one member, and more than one emphatic word, that there may be no miſtake with regard

regard to the number of words belonging to each emphaſis, at the end of every ſuch member of a ſentence, there ought to be a perceptible pauſe. If it be aſked, why a pauſe ſhould any more be neceſſary to emphaſis than to accent? or why emphaſis alone, will not ſufficiently diſtinguiſh the members of ſentences from each other, without pauſes, as accent does words? the anſwer is obvious; that we are pre-acquainted with the ſound of words, and cannot miſtake them when diſtinctly pronounced, however rapidly: but we are not pre-acquainted with the meaning of ſentences, which muſt be pointed out to us by the reader or ſpeaker; and as this can only be done, by evidently ſhewing what words appertain to each emphatic one; unleſs a pauſe be made at the end of the laſt word belonging to the former emphatic one, we ſhall not be able to know at all times, to which of the two emphaſes the intermediate words are to be referred; and this muſt often breed confuſion in the ſenſe.

Thus unfit as the ſtate of punctuation is to anſwer even its own end, the teachers of the art of reading have annexed another office to it, quite foreign to its nature, which has been attended with the worſt conſequences with regard to delivery; and that is by aſſociating certain artificial notes of the voice to theſe ſtops. How little fitted they are to anſwer this end, we may judge, by conſidering that the notes preceding pauſes and reſts in diſcourſe, are exceedingly numerous and various, according

cording to the ſenſe of the words, the emotions of the mind, or the exertions of fancy; and cannot poſſibly be repreſented by ſo ſmall a number as four or five marks, which are uſed as ſtops: yet all this immenſe variety are ſwallowed up and loſt in the reading notes, which uſually conſiſt only of two; one annexed to the ſtops which mark members of ſentences, as comma, ſemicolon, and colon; the other to the full ſtop, when the ſentence is complete. By ſome, the pupils are taught to elevate their voice in the former caſe, and to depreſs it in the latter. By others, the depreſſed note is uſed in both caſes, only differing in degree.

Here then is to be found the true ſource of the bad manner of reading and ſpeaking in public, that ſo generally prevails: which is, that we are taught to read in a different way, with different tones and cadences, from thoſe which we uſe in ſpeaking; and this artificial manner, being uſed inſtead of the natural one, in all recitals and repetitions at ſchool, as well as in reading, generally infects the delivery of all who afterwards ſpeak in public. For they are apt to conſider this ſpecies of delivery, which they have been taught, as ſuperior to that kind which comes of courſe, without any pains; and therefore judge it the moſt proper to be uſed on all public occaſions. But as there is ſomething in this monotonous manner of reading, againſt which nature herſelf revolts; when they are to deliver their own ſentiments in

ſpeaking, each individual, not having been inſtructed in the proper uſe of ſuitably varied and expreſſive tones, falls into a certain cant or tune, by certain elevations and depreſſions of the voice, to which all ſentences are ſet alike; and this tune, being void of both harmony and expreſſion, is at once diſcordant to the ear, and diſguſting to the underſtanding. Thus has this unnatural mode of utterance, ſpread itſelf in the ſenate-houſe, the pulpit, the bar, and every place where public declamation is uſed; inſomuch that the inſtances of a juſt and natural elocution are very rare: the want of which is moſt generally and ſenſibly felt in our churches.

Having ſhewn the many abuſes committed in the two moſt important articles of delivery, emphaſis and ſtops, it now remains to point out the remedy.

The ſource of theſe abuſes may be farther traced, by attentively weighing the following obſervation—That no illiterate man ever uſes falſe emphaſes, tones, or ſtops, in ſpeaking; it is only the literate, thoſe that have learned to read, that can fall into errors of that ſort. For, as our ideas paſs in train in our minds, and are there connected or divided, the illiterate man, without rule or thought, exhibits them exactly as they paſs in his mind. To the idea that makes the moſt forcible impreſſion there, he gives the greateſt force of expreſſion in utterance; and therefore the ſtrongeſt emphaſis to the word which ſtands as its mark.

And

And whatever emotions are excited in him by thoſe ideas, he cannot help manifeſting by ſuitable tones, looks, and geſtures; as theſe neceſſarily proceed from an original law of his conſtitution, and without pains cannot be ſuppreſſed. Whereas the man who has learned to read, has been taught to connect or ſeparate his words, by arbitrary rules of ſtopping, which are not taken from the natural train of our ideas. He has no mark to point out the moſt important word, which is therefore often neglected, or the emphaſis transferred to another of leſs conſequence. He is not taught to annex to his words, any part of the language of emotions, tones, looks, and geſtures; which are therefore wholly omitted, or abſurdly applied. In ſhort, as in the whole written language there is nothing offered to the eye but letters and ſtops; the teacher of the art of reading thinks he has done his duty, when he has inſtructed you in the manner of ſpelling thoſe letters properly, ſo as to form them into words; and in the uſe of the ſtops to ſeparate ſentences, and members of ſentences from each other. It is here therefore the remedy is to be ſought for, by ſupplying and correcting what is erroneous and defective in the art of reading. For it is manifeſt from what has been ſaid before, that if reading could be brought to be exactly the ſame thing as ſpeaking, a juſt and forcible delivery would of courſe follow, though more might be required to make it graceful and pleaſing to the ear. However eaſy it may appear at firſt ſight to put this in practice, yet upon trial it would be found

found more difficult than is imagined. Confirmed bad habits in a thing which we daily practiſe, can be removed only by a right method, and daily practice according to that method.

Such a method is what I am now about to lay down; and I dare promiſe that whoever will purſue it will find effects from it, ſuitable to the pains that he ſhall take.

The chief error in writing, is the manner of ſtopping, different from the natural train of our ideas: and the chief defect, the want of ſome mark for each emphatic word; which is the cauſe of neglecting, or miſapplying emphaſis. To get the better of bad habits ariſing from theſe, I would propoſe the following method.

If a perſon has a mind to read any paſſage correctly, let him firſt write it out without ſtops. Let him then conſider the general meaning and purport of the words, and enter into the ſpirit of the ſentiment. Let him aſk himſelf—How ſhould I deliver this, ſuppoſing it to be the immediate effuſion of my own mind? Let him try to do this. He will not at firſt be able to hit the mark, for his habitual reading tones will force themſelves upon him for ſome time; but at every trial, with that point in view, he will gain ground. It will be of great aſſiſtance to him, if he can get a friend to hear him ſentence by ſentence, ſtill aſking him—Is that the way in which I ſhould utter that ſentence, ſuppoſing it to proceed from the immediate

ſenti-

ſentiments of my mind? For in that caſe he may be often informed of his uſing thoſe artificial tones of reading, which, from habit, may not ſtrike his own ear, though they will immediately be perceived by another's. After this let him ſtop it, according to the method which he has ſettled of ſpeaking it: but let him not uſe the common ſtops of writing, the ſight of which, would revive the uſe of their aſſociated tones; inſtead of theſe let him employ ſmall inclined lines, to be placed at the top of the line behind the word, and not at the bottom; in order as little as poſſible to revive the idea of the uſual ſtops. To anſwer this end four marks will be ſufficient, as thus—

For the ſhorteſt pauſe a ſmall inclined line, thus '
For the ſecond, double the time of the former, two "
And for the third, or full ſtop, three '''
To mark a pauſe longer than any belonging to the uſual ſtops, two horizontal lines, as thus =

The manner of reducing this to practice, may be made clear by the following example:

D'early belo'ved brethren=The ſcripture moveth us ' in ſu'ndry places ' to acknow'lege and confe'ſs our manifold ſins and wickedneſs " and that we ſhould not diſſe'mble ' nor clo'ke them ' before the face of Almighty God ' our Hea'venly Father " but confe'ſs them ' with an humble ' lowly ' penitent ' and ob'edient heart ' to the end that we may obtain forgi'veneſs of the ſame ' by hi's ' i'nfinite goodneſs and mercy '''.

Having

Having ſettled the ſtops, let him afterwards mark each emphatic word, by placing a ſloping line inclining to the right, over the accented letter of ſuch word, as is done in the above example. To this accented ſyllable let him conſtantly endeavour to give the peculiar note which nature herſelf has annexed to the ſentiment, and this will ſerve as a key-note or regulator of the others. I would recommend it to him not to proceed to another paſſage, till, by frequent trials, he has made himſelf maſter of one; and his beſt way of knowing this, will be, to read it to different perſons, at different times, ſtill aſking them the queſtion before mentioned; and he may be pretty ſure, when they are agreed in opinion, that he has accompliſhed the point. From this paſſage let him proceed to another; and ſo on, ſtill making choice of diverſity of ſtyle and matter; and it is inconceivable, when once he ſhall have made himſelf maſter of a few paſſages in that way, how quick his progreſs will be afterwards. But ſtill he muſt not indulge himſelf for ſome time, in reading any thing, but with this particular view, otherwiſe his old habit will counteract his progreſs in the new way.

But it may be ſaid, that though his manner may be changed, in reading thoſe paſſages that are marked in the propoſed way, his old habit will prevail when he reads ſuch as are written in the cuſtomary manner. To prevent this, I would adviſe him, after he has marked any paſſage, and made himſelf maſter of it, to read the ſame paſſage aloud,

aloud as uſually written or printed; and if this ſhould occaſion any difference in him, from the manner he had before ſettled, let him read it over and over till he has brought it to be the ſame. This will make him attentive to the errors and defects in the graphic art, and he will come gradually to neglect thoſe falſe guides, the ſtops; and learn to be attentive only to the main drift and ſcope of each ſentence. But as it will require long practice, before he will be able to do this at ſight, I would recommend it to him not to read any thing aloud, for ſome time at leaſt, till he has caſt his eye over it, and taken in the general ſenſe of the paſſage. And I would alſo adviſe him not to deliver any thing from notes in public, without uſing the marks before mentioned, till habit ſhall have ſettled him in the right way.

This method, ſimple as it is, I can vouch from experience, will, if properly followed, change the artificial and unaffecting, to the natural and forcible manner of utterance. And whoever can accompliſh that point, will certainly obtain the chief end of delivery, that of gaining attention, and making an impreſſion on his auditory.

There is one article relative to the intonation of the ſtops, which, though of the utmoſt importance to a juſt and graceful delivery, has never yet been pointed out, and which, as demanding the utmoſt attention, I have reſerved for the laſt place. In the uſual method of managing the voice with

with reſpect to the ſtops, we are only taught either to raiſe or lower it, according to the nature of the ſtops; but there is a third thing to be done of more frequent uſe, and as eſſentially neceſſary, which is, ſuſpending the voice before certain pauſes, without any change of note. The method of pointing out to the ear the cloſe of a ſentence, or a full completion of the ſenſe, is by a depreſſed note. That of marking the members of ſentences, or incomplete ſenſes, is either by an elevated or ſuſpended note. The elevated notes ſhould be chiefly appropriated to the emphatic ſyllables, and ſhould hardly ever otherwiſe precede pauſes, except in notes of admiration, interrogation, or impaſſioned diſcourſe: the incomplete members of all other ſentences ſhould be marked only by a ſuſpenſion of the voice, in the ſame individual note, as if it had proceeded without interruption to the next member of the ſentence. They who do otherwiſe, if they elevate the voice at the cloſe of the ſmaller members, fall into a tune or cant running through all ſentences alike. If they depreſs it, they make the members appear ſo many detached ſentences, and deſtroy that concatenation of the parts, without which the complete ſenſe of the whole can never clearly be manifeſted. They who have been accuſtomed to make ſome change of note before all ſtops, will find it very difficult at firſt to ſuſpend their voice without ſuch change; and their beſt method to attain it in reading will be, at firſt, to run the words of the former member, into the firſt of the latter, without any pauſe, attending

tending to the note which they uſe in that caſe; then let them try to ſtop at that word in the ſame note, which will be then juſt freſh on the ear. But they will have a ſtill more certain method, by having recourſe to the general rule before laid down, and aſking themſelves how they would utter thoſe words, if they were ſpeaking, not reading them.

Having ſaid all that is neceſſary on the intonation of the pauſes, it now remains to ſay ſomething on the time of their duration. In this reſpect, the great fault almoſt univerſally committed, is, that of making them too ſhort. As every member of a ſentence contains ſome idea of more or leſs importance to the drift of the whole, there ought to be a ſufficient pauſe at the end of each member, to give time for each idea to make its due impreſſion on the mind, and the proportion of time in the pauſe ſhould be regulated, by the importance of each idea; or by the cloſer, or more remote connection which it has with the main object of the ſentence. Pauſes in diſcourſe anſwer the ſame end that ſhades do in pictures; by the proper uſe of which, the objects ſtand out diſtinctly to the eye; and without which, were the colours to run into one another, it would be difficult to diſcriminate the ſeveral figures of the compoſition. In order to get the better of this bad habit of running ſentences, and their members, too quickly into one another, I would recommend it to every reader to make all his pauſes longer than is neceſſary,

till

till by degrees he brings them to their due proportion.

## *Of the* PITCH *and* MANAGEMENT *of the* VOICE.

Theſe are articles of the utmoſt importance, to give due force and proportion to all the others. In order to be heard with ſatisfaction, it is neceſſary that the ſpeaker ſhould deliver himſelf with eaſe. But if he does not know how to pitch his voice properly, he can never have the due management of it; and his utterance will be painful to himſelf, and irkſome to his hearers.

Every ſpeaker, who is not corrupted by bad habits, has three pitches in his voice; the high, low, and middle pitch. The middle, is that which is uſed in common diſcourſe; from which he either riſes or falls, according as the matter of his diſcourſe, or emotions of his mind require. This middle pitch, therefore, is what ought to be generally uſed, for two reaſons; firſt, becauſe the organs of the voice are ſtronger, and more pliable in this pitch, from conſtant uſe: and ſecondly, becauſe it is more eaſy to riſe or fall from that pitch, to high or low, with regular proportion.

Moſt perſons, through want of ſkill and practice, when they read or ſpeak in public, fall into one of the extremes. Either through timidity and diffidence, they uſe the low pitch, in which they are not heard at all, or with ſo much trouble to the

the liſtener, as ſoon to weary attention: or, if they aim at avoiding this fault, they run into the high pitch; which is productive of conſequences equally bad. The organs of the voice in this unuſual pitch, are ſoon wearied; and languor and hoarſeneſs enſue. And as the reaſon for continuing it, will be equally ſtrong during the whole diſcourſe, as for the firſt ſetting out in it, the ſpeaker muſt loſe all the benefits which ariſe from variety, and fall into a diſguſting monotony.

The prevalence of this practice ariſes from a common miſtake in thoſe who ſpeak, for the firſt time, in a large room, and before a numerous auditory. They conclude it impoſſible that they ſhould be heard in their common pitch of voice, and therefore change it to a higher. Thus they confound two very diſtinct things, making high and low, the ſame with loud and ſoft. Loud and ſoft in ſpeaking, is like the *fortè* and *piano* in muſic; it only refers to the different degrees of force uſed in the ſame key: whereas high and low, imply a change of key. So that the buſineſs of every ſpeaker is, to proportion the force or loudneſs of voice to the ſize of the room, and number of his auditors, in its uſual pitch. If it be larger than ordinary, he is to ſpeak louder, not higher, in his uſual key, not in a new one. And whoever neglects this, will never be able to manage his voice with eaſe to himſelf, or ſatisfaction to his hearers. He who delivers himſelf in a moderate pitch, whenever his ſubject demands that he

he ſhould riſe to a higher, or ſink to a lower, does it with eaſe, and in due proportion; and produces the effects which are to be expected from ſuch change, and agreeable variety. Whilſt he who takes a high pitch, cannot riſe upon occaſion without running into diſcord; nor ſink, with any rule of proportion to guide him. They who, to avoid this fault, run into the oppoſite extreme, and begin in a lower pitch than is natural to them, err indeed on the ſafer ſide, but are equally diſtant from the point of truth. It is true, it is more eaſy to riſe gradually and proportionally, than to deſcend; but whilſt they remain in that key, it will appear equally unnatural, and more languid than the other; and they will be very apt, through the body of their diſcourſe, to run chiefly into that key in which they had ſet out.

With regard to the degree of loudneſs to be uſed, the beſt rule for a ſpeaker to obſerve, is, never to utter a greater quantity of voice, than he can afford without pain to himſelf, or any extraordinary effort. Whilſt he does this, the other organs of ſpeech will be at liberty to diſcharge their ſeveral offices with eaſe; and he will always have his voice under command. But whenever he tranſgreſſes theſe bounds, he gives up the reins, and has no longer any management of it. And it will ever be the ſafeſt way too, to keep within his compaſs, rather than go at any time to the utmoſt extent of it; which is a dangerous experiment, and never juſtifiable but upon ſome extraor-

extraordinary emotion. For even in that caſe, the tranſgreſſing the limits in the leaſt will ſcarce be pardoned: for, as the judicious Shakeſpear has well obſerved in his inſtruction to the player, *In the very torrent, tempeſt, and as I may ſay whirlwind of your paſſion, you muſt acquire and beget a temperance that may give it ſmoothneſs.*

In order to have a full power and command over the voice, it is neceſſary that the ſpeaker ſhould underſtand the right management of the breath; an article of the utmoſt importance to the whole of delivery, and yet which is as little known as any of the reſt. The falſe rule, by which people in general are inſtructed in learning to read, that the breath is never to be drawn, but when there is a full ſtop, or cloſe of the ſenſe, has made it exceedingly difficult to utter long ſentences, eſpecially to thoſe who are ſhort-winded. They are therefore apt to run themſelves entirely out of breath, and not to ſtop till the failure of that obliges them to it, which is therefore likely to happen in improper places; or elſe they ſubdivide the long ſentence, into as many diſtinct ſentences, as they take times of breathing; to the utter confuſion of the ſenſe. For as they have been taught not to take breath, but when they make a full ſtop, they habitually uſe the tone of a full ſtop, whenever they take breath.

It is of as much importance to a ſpeaker, that he ſhould have at all times a ſufficient command of breath,

breath, as that an organ ſhould be ſupplied wit
a proper quantity of air. In order to this, h
ſhould take care always to get a freſh ſupply, b
fore he feels any want of it; for whilſt he ha
ſome to ſpare, he recruits it with ſuch eaſe, tha
his hearers are not at all ſenſible of his doing i
Whereas if he waits till he is put in mind of it, b
ſome degree of uneaſineſs, he not only does
with more difficulty himſelf, but he may depen
upon it that his hearers have alſo felt his uneaſ
neſs, and been ſenſible of his difficulty. For, ſ
ſtrong is the ſympathy between the organs o
ſpeech and thoſe of hearing, that the leaſt uneaſ
neſs in the one is immediately perceived by th
other.

To enable a reader or ſpeaker to accompli
this point, it is only neceſſary to obſerve, that h
may at all times ſupply himſelf with any quanti
of breath he pleaſes, even at the ſmalleſt ſtop, on
obſerving the rule before laid down, that of givi
the true tone which ſhould precede ſuch ſtop. F
the note of voice, in that caſe, ſufficiently mar
the nature of the pauſe, without any reference t
time, which he is at liberty to prolong at pleaſur
without prejudice to the ſenſe; as the connectio
of the ſenſe does not at all depend upon the leng
of time in the ſtops, as is abſurdly imagined, b
upon the tone of voice accompanying them. Th
circumſtance gives the ſpeaker ſuch power ov
the pauſes, as, judiciouſly uſed, may contr
bute much to the main point in view, that of ſtron

ly inculcating his meaning. For, by this means, he may always proportion his pauſes to the importance of the ſenſe; and not merely to the grammatical ſtructure of words in ſentences, making like pauſes to all of like ſtructure, without diſtinction. For inſtance, if there be any propoſition or ſentiment which he would enforce more ſtrongly than the reſt, he may either precede it by a longer pauſe than uſual, which will rouſe attention, and give it the more weight when it is delivered; or he may make a longer pauſe after it is cloſed, which will give time to the mind to ruminate upon it, and let it ſink deeper into it by reflection; or, according to the importance of the point, he may do both. He may go ſtill farther, and make a pauſe before ſome very emphatical word, where neither the ſenſe, nor common uſage would admit of any; and this on proper occaſions may produce a very powerful effect.

## *Of* TONES.

Thus far I have conſidered the ſeveral points, that are fundamentally and eſſentially neceſſary to every public ſpeaker; without which, he will be ſo far from making any impreſſion on his hearers, that he will not be able to command their attention, nor, in many caſes, even make himſelf underſtood. Yet ſo low is the ſtate of elocution amongſt us, that a man who is maſter even of theſe rudiments of rhetoric, is comparatively conſidered as one of an excellent delivery. This very circumſtance, therefore, is a ſufficient inducement to apply cloſely, at leaſt to the maſtery of theſe points.

But

But to ſuch as ſhould be deſirous to extend their views ſo far as to attain the nobler ends of oratory, I mean a power of commanding the tempers, diſpoſitions, and paſſions of mankind, there are other points to be conſidered; to maſter which will require the cloſeſt attention, and infinite pains. The firſt, and principal of theſe, is the article of tones; upon the proper uſe and management of which, all that is pleaſurable, or affecting in elocution, chiefly depends.

What I have hitherto ſaid on this ſubject, refers only to particular notes of the voice, appertaining to emphaſis and ſtops, in ſentences. Here I mean to ſpeak of that general intonation, which pervades whole periods, and parts of a diſcourſe.

Tones may be divided into two kinds; natural, and inſtituted. The natural, are ſuch as belong to the paſſions of man in his animal ſtate; which are implanted in his frame, by the hand of nature; and which ſpontaneouſly break forth, whenever he is under the influence of any of thoſe paſſions. Theſe form a univerſal language, equally uſed by all the different nations of the world, and equally underſtood and felt by all. Thus, the tones expreſſive of ſorrow, lamentation, mirth, joy, hatred, anger, love, pity, &c. are the ſame in all countries, and excite emotions in us analogous to thoſe paſſions, when accompanying words which we do not underſtand.

The

The inſtituted tones, are thoſe which are ſettled by compact, to mark the different operations, exertions, and emotions of the intellect and fancy, in producing their ideas; and theſe in a great meaſure differ, in different countries, as the languages do.

The former of theſe, it is evident, neither require ſtudy nor pains, when we are ourſelves under the influence of any of thoſe paſſions, as they are neceſſarily produced by them: but in attempting to produce them, either in delivering the impaſſioned ſpeeches of writers; or in aſſuming them in our own diſcourſes; we ſhall fail of the point, ſo far as we fail of feeling, for the time, the very paſſions we would expreſs. We may indeed mimic the tones of thoſe paſſions, but the cheat will be manifeſt, and not reach the hearts of the hearers. *Si vis me flere, dolendum eſt primum tibi ipſi,* is a well known maxim, and will hold good with regard to all the other paſſions.

With reſpect to the latter, it will require great pains, and much obſervation, to become maſter of them.

When we conſider that all theſe tones are to be accompanied by ſuitable looks and geſture; not only adapted in the juſteſt proportion to give due force to the ſentiment, but regulated alſo in ſuch a way as to appear graceful, we need not wonder

that this ſpecies of oratory is ſcarce known among us, who have never ſtudied even the principles of the art. Nor is it hardly ever attempted to be put in practice, except on the ſtage; where indeed ſome degree of it is eſſentially neceſſary. And the extreme difficulty of arriving at any degree of perfection in it cannot be more clearly ſhewn, than by recollecting how few the inſtances are, of thoſe who have ſucceeded even tolerably there, though it be the mean object and buſineſs of their lives. All this is the neceſſary conſequence of our having devoted our whole time and attention to the cultivation of the written language, and leaving that of ſpeech entirely to chance.

When we reflect, that not only every thing which is pleaſurable, every thing which is forcible and affecting in elocution, but alſo the moſt material points neceſſary to a full and diſtinct comprehenſion, even of the ſenſe of what is uttered, depend upon the proper uſe of tones, and their accompaniments; it may well aſtoniſh us to think, that ſuch eſſential parts of language ſhould in a civilized country, and a country of freedom too, be wholly neglected. Nay, worſe—that our youth ſhould not only be uninſtructed in the true uſe of theſe, but in the little art that is uſed, they ſhould be early perverted by falſe rules, utterly repugnant to thoſe which nature has clearly pointed out to us. And how can it be otherwiſe, when we have given up the vivifying energetic language, ſtamped

by God himſelf upon our natures, for that which is the cold, lifeleſs work of art, and invention of man? and bartered that, which can penetrate the inmoſt receſſes of the ſoul, for one which dies in the ear, or fades upon the ſight?

Such is our preſent ſtate, and ſuch it muſt ever continue, till the object be changed; till the living language be reſtored to its due rank, and ſchools of rhetoric eſtabliſhed, as in old Greece and Rome, for teaching the nobleſt, moſt uſeful, and ornamental art, that ever improved and dignified human nature.

## *Of the* RECITATION *of* POETIC NUMBERS.

In order to know the different manner to be uſed in the recitation of verſe, from that of proſe, it will be neceſſary to examine, in the firſt place, wherein the difference between proſe and verſe conſiſts.

Poetic numbers are founded upon the ſame principles with thoſe of the muſical, and are governed by ſimilar laws. Proportion and order are the ſources of the pleaſure we receive from both; and the beauty of each depends upon a due obſervation of the laws of meaſure and movement. The eſſential difference between them, is, that the matter of the one conſiſts of articulate, of the other, inarti-

culate ſounds: but ſyllables in the one correſpond to notes in the other; poetic feet, to muſical bars; and verſes, to ſtrains: they have all like properties, and are governed by ſimilar laws.

The conſtituent parts of verſe are, feet, and pauſes; from the due diſtribution of which, reſult meaſure, and movement. Feet conſiſt of a certain number of ſyllables united together, like notes in bars; and a certain number of thoſe feet, when compleated, according to the rules of the different ſpecies of verſification, form verſes or ſtrains. They are called feet, becauſe it is by their aid that the voice as it were ſteps along through the verſe, in a meaſured pace; and it is therefore neceſſary that the ſyllables which mark this regular movement of the voice, ſhould in ſome manner be diſtinguiſhed from the others. This diſtinction was made among the ancient Romans, by dividing their ſyllables into long and ſhort, and aſcertaining their quantity, by an exact proportion in ſounding them; the long being to the ſhort, as two to one; and the long ſyllables, being thus the more important, marked the movement. In Engliſh, ſyllables are divided into accented and unaccented; and the accented ſyllables, being as ſtrongly diſtinguiſhed from the unaccented, by the peculiar ſtreſs of the voice upon them, are equally capable of marking the movement, and pointing out the regular paces of the voice, as the long ſyllables, were by their quantity, among the Romans.

From

From not having examined the peculiar genius of our tongue, our Proſodians have fallen into a variety of errors; ſome having adopted the rules of our neighbours, the French; and others having had recourſe to thoſe of the ancients; though neither of them, in reality, would ſquare with our tongue, on account of an eſſential difference between them. With regard to the French, they meaſured verſes by the number of ſyllables whereof they were compoſed, on account of a conſtitutional defect in their tongue, which rendered it incapable of numbers formed by poetic feet. For it has neither accent, nor quantity, ſuited to the purpoſe; the ſyllables of their words being for the moſt part equally accented; and the number of long ſyllables being out of all proportion greater than that of the ſhort. Hence for a long time it was ſuppoſed, as it is by moſt people at preſent, that our verſes were compoſed, not of feet, but ſyllables; and accordingly they are denominated verſes of ten, eight, ſix, or four ſyllables, even to this day. Thus have we loſt ſight of the great advantage which our language has given us over the French, in point of poetic numbers, by its being capable of a geometrical proportion, on which the harmony of verſification depends; and blindly reduced ourſelves to that of the arithmetical kind, which contains no natural power of pleaſing the ear. And hence, like the French, our chief pleaſure in verſe, ariſes from the poor ornament of rhime.

Some

Some few of our Proſodians finding this to be an error, and that our verſes were really compoſed of feet, not ſyllables, without farther examination, boldly applied all the rules of the Latin proſody to our verſification; though ſcarce any of them anſwered exactly, and ſome of them were utterly incompatible with the genius of our tongue. Thus becauſe the Roman feet were formed by quantity, they aſſerted the ſame of ours, denominating all the accented ſyllables long; whereas I have formerly ſhewn, that the accent in ſome caſes as certainly makes the ſyllable on which it is laid, ſhort, as in others it makes it long. And their whole theory of quantity, borrowed from the Roman, in which they endeavour to eſtabliſh the proportion of long and ſhort, as immutably fixed to the ſyllables of words conſtructed in a certain way, at once falls to the ground; when it is ſhewn, that the quantity of our ſyllables is perpetually varying with the ſenſe, and is for the moſt part regulated by emphaſis: which has been fully proved in the courſe of Lectures on the Art of reading Verſe; where it has been alſo ſhewn, that this very circumſtance has given us an amazing advantage over the ancients, in point of poetic numbers.

The other conſtituent part of verſe, conſiſts in pauſes, peculiarly belonging to verſe, and differing from the proſaic. Of the poetic pauſes, there are two ſorts; one denominated Ceſural, the other I ſhall call the Final. The ceſural, divides the verſe into

into equal, or unequal parts; the final, cloſes it. The ceſural pauſe, is known to all who have any acquaintance with the nature of verſe; but the final has hitherto eſcaped the obſervation of all the writers upon that ſubject. It is for that very reaſon, that there has not hitherto been given an adequate idea of verſe, in contradiſtinction to proſe, ſince it is the uſe of this final pauſe, which, on many occaſions, alone marks the difference between the two. It is the line drawn between their boundaries, which can never be miſtaken, whilſt it remains; remove it, and it is impoſſible, in many caſes, to diſtinguiſh the one from the other.

Do we not obſerve, that verſe is written in a different way from proſe? Do we not find that in each ſpecies of verſification, every line is bounded by the meaſure? that is, muſt terminate, when the number of feet which belongs to the kind of metre, is completed. Is not this done to mark the metre diſtinctly? And is it to the eye only that the metre is to be marked? the eye, which, of itſelf, can form no judgment of meaſure in ſounds, nor take any pleaſure in ſuch arrangement of words; and ſhall the ear, the ſole judge of numbers, to which nature herſelf has annexed a delight, in the perception of metre, be left without any mark, to point out the completion of the meaſure? If it were indeed a law of our verſification, that every line ſhould terminate with a ſtop in the ſenſe, the boundaries

daries of the meaſure would then be fixed, and could not be miſtaken. But when we know, that one of the greateſt perfections in our blank heroic verſe, is, that of drawing out the ſenſe from one line to another, I am afraid in that caſe, if there be no mark to ſhew where the meaſure ends, it will be often carried away by the ſenſe, and, confounded with it, be changed to pure proſe. Nothing has puzzled the bulk of readers, or divided their opinions more, than the manner in which thoſe verſes ought to be recited, where the ſenſe does not cloſe with the line; and whoſe laſt words have a neceſſary connection with thoſe that begin the ſubſequent verſe. Some, who ſee the neceſſity of pointing out the metre, make a pauſe at the end of ſuch lines; but never having been taught any other pauſe, but thoſe of the ſentential kind, they uſe one of them, and pronounce the laſt word in ſuch a note, as uſually marks a member of a ſentence. Now this is certainly improper; becauſe they make that appear to be a complete member of a ſentence, which is an incomplete one; and by thus disjoining the ſenſe, as well as the words, often confound the meaning. Others of a more enthuſiaſtic kind, elevate their voices, at the end of all verſes, to a higher note than is ever uſed in any of the ſentential ſtops; but ſuch a continual repetition of the ſame high note, at the cloſe of every verſe, though it marks the metre diſtinctly, becomes diſguſting by

by its monotony; and gives an air of chanting to ſuch recitation, extremely diſagreeable to every ear, except that of the reciter himſelf; who, in general, ſeems highly delighted with his own tune, and imagines it gives equal pleaſure to others. It was to a reader of this ſort, that Cæſar ſaid, 'If you read, you ſing; and if you ſing, you ſing 'very ill.'

To avoid theſe ſeveral faults, the bulk of readers have choſen what they think a ſafer courſe, which is, that of running the lines one into another, without the leaſt pauſe, where they find none in the ſenſe; in the ſame manner as they would do in ſentences of proſe, were they to find the ſame words there ſo diſpoſed; by which means they reduce verſe to a hobbling kind of metre, neither verſe nor proſe. In vain, to ſuch readers, has Milton laboured the beſt proportioned numbers in blank verſe; his order is turned into confuſion; his melody, into diſcord. In vain have Prior and Dryden, in the couplet, ſought out the richeſt rhime; the laſt word, hurried precipitately from its poſt, into the next line, leaves no impreſſion on the ear; and loſt in a cluſter of words, marks not the relation between it and its correlative, which their diſtinguiſhed ſimilar poſts in the two verſes had given them; by which means the whole effect of the rhyme, as well as the metre, is loſt. We need not wonder, however, that the majority of

Readers ſhould readily fall into this laſt method, becauſe they have all learned to read proſe, and it coſts them no trouble to read verſe like proſe.

But it will be aſked, if this final pauſe is neither marked by an elevation, or depreſſion of the voice, how is it poſſible to mark it at all? To this the anſwer is obvious; by making no change at all in the voice, but ſuſpending it in the ſame individual note that would be uſed, were it to be connected inſtantly with the following word. This ſtop is what I have before deſcribed under the name of the pauſe of ſuſpenſion; which, though eſſentially neceſſary to the juſt recitation of verſe, has never once been thought of; nor is the management of it to be acquired but by great attention, and practice, according to the method before propoſed. By the uſe of this pauſe, the melody of verſe may at all times be preſerved without interfering with the ſenſe. For the pauſe itſelf, perfectly marks the bounds of the metre; and being made only by a ſuſpenſion, not change of note in the voice, the concatenation of the meaning is as diſtinctly perceived by every auditor, as if the words had been uttered in the cloſeſt connection.

Nor is this the only advantage gained to numbers, by this ſtop of ſuſpenſion; it alſo prevents that monotone at the end of lines, before deſcribed, which, however pleaſing to a rude, is diſguſting

ing to a delicate ear. For, as this ſtop of ſuſpenſion has no peculiar note of its own, but always takes that which belongs to the preceding word, it changes continually with the matter, and is as various as the ſenſe.

Having ſaid all that is neceſſary of the final, I ſhall now examine the ceſural pauſe.

The ceſural pauſe is that which divides the verſe into equal or unequal portions; upon the right management of which, the melody and harmony of verſification, in a great meaſure, depend. The ſeats of the ceſura moſt pleaſing to the ear, are either at the end of the ſecond foot, in the middle of the third, or at the end of the third foot; but it may occaſionally take place in all parts of the line. The ceſura is by no means eſſential to verſe, as the ſhorter kinds of meaſure are without it; and many heroic lines, in which it is not to be found, are ſtill good verſes. It is true it improves, and diverſifies the melody, by a judicious management in varying its ſituation, and ſo becomes a great ornament to verſe; but ſtill this is not the moſt important office which it diſcharges; for beſides improving the melody of ſingle lines, there is a new ſource of delight, opened by it in poetic numbers, correſpondent, in ſome ſort, to harmony in muſic; that takes its riſe from that act of the mind, which compares the relative proportions, that the members of each verſe bear to each other, as well as to thoſe in the adjoining

joining lines. The ceſural, like the final pauſe, ſometimes coincides with the ſentential, ſometimes has an independent ſtate; that is, exiſts where there is no ſtop in the ſenſe. In that caſe, it is exactly of the ſame nature with the final pauſe of ſuſpenſion before deſcribed, and is governed by the ſame laws.

The ſeat of the final pauſe points itſelf out; but with regard to the ceſural, whoſe ſeat is variable, and may be in all the different parts of the verſe, conſequently not ſo eaſily to be found, there requires more to be ſaid. In order to find out the ſeat of the ceſura, we are to reflect, that there are ſome parts of ſpeech ſo neceſſarily connected in ſentences, that they will not admit of any disjunction, by the ſmalleſt pauſe of the voice. Between ſuch, therefore, the ceſura can never fall. Its uſual ſeat is, in that place of the line, where the voice can firſt reſt, after a word, not ſo neceſſarily connected with the following one. I ſay, not ſo neceſſarily, becauſe the ceſura may find place, where there would be no ſentential ſtop, after a word which leaves any idea for the mind to reſt, though it may have a cloſe connexion with what follows. For inſtance—

Of Eve, whoſe eye " darted contagious fire.

Now in proſe, there could not properly be a comma after the word *eye*, from its cloſe connection with the

the following verb; but in verſe, remove the ceſural pauſe, and the metre is utterly deſtroyed. Of the ſame nature is another line of Milton's, relative to the ſame perſon—

And from about her " ſhot darts of deſire—

Pronounced in that manner, with the pauſe in the middle of the line, it ceaſes to be verſe; but by placing the ceſura after the word *ſhot*, as thus---

And from about her ſhot " darts of deſire---

The metre is not only preſerved, but the expreſſion much enforced, by the unexpected trochee following the pauſe, which, as it were, ſhoots out the darts with uncommon force.

The following line of Pope's, read thus—

Ambition firſt ſprung " from your bleſt abodes---

is no verſe, but hobbling proſe. But let the ceſura be placed after the word *firſt*, as thus---

Ambition firſt " ſprung from your bleſt abodes---

and the metre is reſtored.

Of the ſame kind, are two lines of Waller's which I have ſeen ſtopped in the following manner—

We've

We've loſt in him arts, that not yet are found.
The Muſes ſtill love, their own native place.

By which pointing, the metre is deſtroyed. They ſhould be thus divided:

We've loſt in him " arts that not yet are found.
The Muſes ſtill " love their own native place.

Unleſs a reader be much upon his guard, he will be apt to pauſe, however improperly, at thoſe ſeats of the ceſura, which have been ſet down as producing the fineſt melody. There would be great temptation, on that account, in the following lines, and all of ſimilar ſtructure, to place the ceſura wrong. As thus—

The ſprites of fiery " termagants inflame---
Back to my native " moderation ſlide---
And place on good " ſecurity his gold—
Your own reſiſtleſs " eloquence employ—
Or croſs to plunder " provinces the main—

But ſuch unnatural disjunction of words which neceſſarily require an immediate union with each other, whatever pleaſure it might give the ear, muſt hurt the underſtanding. Lines of this ſtructure do not in reality contain any perfect ceſura; whoſe place is ſupplied by two ſemi-pauſes, or demi-ceſuras; as thus—

The

The ſprites ' of fiery termagants ' inflame—
Back ' to my native moderation ' ſlide—
And place ' on good ſecurity ' his gold—
Your own ' reſiſtleſs eloquence ' employ—
Or croſs ' to plunder provinces ' the main—

In all caſes of this ſort, every man's own underſtanding will point out to him, what words are neceſſarily to be kept together, and what may be ſeparated without prejudice to the ſenſe.

To recite verſe with propriety, it will be only neceſſary to obſerve the few following ſhort rules.

1. All the words ſhould be pronounced exactly in the ſame way as in proſe.

2. The movement of the voice ſhould be from accent to accent, laying no ſtreſs on the intermediate ſyllables.

3. There ſhould be the ſame obſervation of emphaſis, and the ſame change of notes on the emphatic ſyllables, as in proſe.

4. The pauſes relative to the ſenſe only, which I call ſentential, are to be obſerved in the ſame manner as in proſe; but particular attention muſt be given to thoſe two peculiar to verſe, the ceſural and final, as before deſcribed, which I call muſical pauſes.

The uſual fault of introducing ſing-ſong notes, or a ſpecies of chanting into poetical numbers, is diſagreeable

diſagreeable to every ear, but that of the chanter himſelf. Such readers, indeed, ſeem generally in high raptures with their own muſic, for, according to the old obſervation, *haud cuiquam injucunda quæ cantat ipſe :* 'No man's tune is unpleaſing to himſelf.' But they ought to conſider, that they are doing great injuſtice to the poet's muſic, when they ſubſtitute their own in its room. The tune of the poet can then only be heard, when his verſes are recited with ſuch notes of the voice as reſult from the ſentiments ; and a due proportion of time obſerved, in the feet and pauſes, the conſtituent parts of verſe.

Thus far I have laid open all that is neceſſary, to prevent the reader's falling into the uſual errors committed in reciting verſe, and to point out the means of attaining a juſt and proper manner. But with regard to the grace and elegance of delivery, conſiſting in the nicer proportions both of time and tone in the ſeveral feet, and pauſes, and the exact general intonation of the voice ſuited to the ſentiments and paſſions, it is obvious that little can be done, by precept alone. Nor can we ever expect to have this part brought to perfection, till rhetorical ſchools are inſtituted, to teach the whole art of Elocution, in the ſame manner as all other arts are taught, by *Precept*, *Example*, and *Practice*.

APPENDIX.

# APPENDIX.

IN the preceding Grammar, the true principle upon which the pronunciation of polyſyllables is founded, is for the firſt time laid open; and will ſerve to ſolve all difficulties in dubious caſes, and put an end to numberleſs diſputes daily held upon that ſubject, by the different partiſans of the different modes of ſounding words. Some have recourſe to authority; but at preſent, for reaſons mentioned in the Preface, that neither is, nor ought to be of any force; and when, as it often happens, one authority is balanced againſt another, who ſhall determine which ſhall preponderate? Some have recourſe to derivation; but not knowing on what occaſions that operates, and when it has no influence, they fall into continual errors: and others refer to analogy, which, without being well

well acquainted with its laws, and the many deviations from them, is but a very uncertain director.

The only ſure guide on this occaſion is the terminating ſyllable, which governs all others in the word, as the rudder does the ſhip.

To explain this by examples.

It has been much diſputed, whether the word ſhould be pronounced con'cordance, or concor'dance. The advocates for the former pronunciation proceed upon a latent principle of analogy, which generally operates in words of that termination, as may be ſeen by having recourſe to the Grammar, *p.* 67. where examining the termination in *ance*, you will find it ſaid—Polyſyllables in *ance* in general have the accent on the antepenult. or laſt ſyllable but two. Examp. Arrogance, elegance, ſignificance.

Exceptions, *1ſt*, When the primitive has its accent on the laſt, the derivative has it on the penult.; as, appe'arance, aſſu'rance; from appe'ar, aſſu're: or, *2dly, when it is preceded by two Conſonants*, as, abun'dance diſcor'dance.

Now by following the general, and not attending to the 2d rule of exceptions mentioned above, they have fallén into this error. And yet, ignorant as they might be of any rule, one would imagine

gine that analogy itſelf might have ſet them right in this caſe, as upon the ſame ground they might pronounce the word dis'cordance, with the accent on the firſt ſyllable, as well as con'cordance, which no one ever attempted.

The ſame obſervation will hold good with regard to the word ref'ractory, or refrac'tory.

Ac'ademy, or acad'emy, is another word which has occaſioned much diſpute; you will find it adjuſted by looking for the termination *my*, p. 82.

In all diſputable caſes, preference has been given to that pronunciation which is moſt conformable to rule; as certainly the leſſening as much as poſſible the anomalies of any language will be a great advantage to it, as it will render the attainment of it more eaſy. Thus in the diſpute about the pronunciation of the word wind, whether it ſhould be wī'nd or wĭnd', the former has been adopted, upon this principle, that there is no monoſyllable in the Engliſh language terminating in *ind* in which the vowel *i* is not pronounced long; as, blind, rind, kind; &c. I have often heard Dr. Swift ſay to thoſe who pronounced it ſhort, in a jeering tone, 'I have a great mĭnd to fī'nd why you call it wĭnd.'

Obſervations of this kind might be extended to a conſiderable length; but it would be an unneceſſary trouble, as the Reader will find every thing relative to that matter adjuſted in the Grammar.

*Rules to be obſerved by the Natives of* IRELAND *in order to attain a juſt Pronunciation of Engliſh.*

The chief miſtakes made by the Iriſh in pronouncing Engliſh, lie for the moſt part in the ſounds of the two firſt vowels, *a* and *e*; the former being generally ſounded å by the Iriſh, as in the word bår, in moſt words where it is pronounced å, as in *day*, by the Engliſh. Thus the Iriſh ſay, påtron, måtron the vowel, å, having the ſame ſound as in the word fåther; whilſt the Engliſh pronounce them as if written, paytron, maytron. The following rule, ſtrictly attended to, will rectify this miſtake through the whole language.

When the vowel, *a*, finiſhes a ſyllable, and has the accent on it, it is invariably pronounced å [day] by the Engliſh. To this rule there are but three exceptions in the whole language, to be found in the words, fåther, papå, mamå. The Iriſh may think alſo the word *rather* an exception, as well as father; and ſo it would appear to be in their manner of pronouncing it, rå-ther, laying the

the accent on the vowel *a*; but in the Engliſh pronunciation, the conſonant, th, is taken into the firſt ſyllable, as thus, rath′-er, which makes the difference.

Whenever a conſonant follows the vowel *a* in the ſame ſyllable, and the accent is on the conſonant, the vowel *a* has always its firſt ſound, as hăt′, măn′; as alſo the ſame ſound lengthened when it precedes the latter *r*, as fă′r, bă′r, though the accent be on the vowel; as likewiſe when it precedes *lm*, as bă′lm, pſă′lm. The Iriſh, ignorant of this latter exception, pronounce all words of that ſtructure as if they were written, bawm, pſawm, quawm, cawm, &c. In the third ſound of *a*, marked by different combinations of vowels, or conſonants, ſuch as *au*, in Paul; *aw*, in law; *all*, in call; *ald*, in bald; *alk*, in talk, &c. the Iriſh make no miſtake, except in that of *lm*, as before mentioned.

The ſecond vowel, *e*, is for the moſt part ſounded *ee* by the Engliſh, when the accent is upon it; whilſt the Iriſh in moſt words give it the ſound of ſecond ā, as in hate. This ſound of ē [ee] is marked by different combinations of vowels, ſuch as, *ea*, *ei*, *e* final mute, *ee*, and *ie*. In the two laſt combinations of *ee* and *ie*, the Iriſh never miſtake; ſuch as in meet, ſeem, field, believe, &c.; but in all the others, they almoſt univerſally change

change the ſound of ē, into ā. Thus in the combination *ea*, they pronounce the words, tea, ſea, pleaſe, as if they were ſpelt, tay, ſay, plays; inſtead of tee, ſee, pleeſe. The Engliſh conſtantly give this ſound to *ea*, whenever the accent is on the vowel *e*, except in the following words, grēat, a pēar, a bēar, to bēar, to forbēar, to ſwēar, to tēar, to wēar. In all which the *e* has its ſecond ſound. For want of knowing theſe exceptions, the gentlemen of Ireland, after ſome time of reſidence in London, are apt to fall into the general rule, and pronounce theſe words as if ſpelt greet, beer, ſweer, &c.

*Ei*, is alſo ſounded *ee* by the Engliſh, and as ī by the Iriſh; thus the words de*ceit*, re*ceive*, are pronounced by them as if written de*ſate*, re*ſave*. *Ei* is always ſounded *ee*, except when a *g* follows it, as in the words, *reign*, *feign*, *deign*, &c. as alſo in the words, *rein*, (of a bridle), *rein*-deer, *vein*, *drein*, *veil*, *heir*, which are pronounced like *rain*, *vain*, *drain*, *vail*, *air*.

The final mute *e* makes the preceding *e* in the ſame ſyllable, when accented, have the ſound of *ee*, as in the words, ſuprēme, ſincēre, replēte. This rule is almoſt univerſally broken through by the Iriſh, who pronounce all ſuch words as if written, ſuprāme, ſinsāre, replāte, &c. There are but two exceptions to this rule in the Engliſh pronunciation, which are the words, *there*, *where*.

In

In the way of marking this ſound, by a double *e*, as thus, *ee*, as the Iriſh never make any miſtakes, the beſt method for all who want to acquire the right pronunciation of theſe ſeveral combinations, is, to ſuppoſe that *ea*, *ei*, and *e* attended by a final mute *e*, are all ſpelt with a double *e*, or *ee*.

Ey is always ſounded like â by the Engliſh, when the accent is upon it; as in the words, prêy, convêy, pronounced pray, convay. To this there are but two exceptions, in the words kêy, and ley, ſounded *kee*, *lee*. The Iriſh, in attempting to pronounce like the Engliſh, often give the ſame ſound to *ey*, as uſually belongs to *ei*; thus for prêy, convêy, they ſay *pree*, *convee*.

A ſtrict obſervation of theſe few rules, with a due attention to the very few exceptions enumerated above, will enable the well-educated natives of Ireland to pronounce their words exactly in the ſame way as the more poliſhed part of the inhabitants of England do, ſo far as the vowels are concerned. The diphthongs they commit no fault in, except in the ſound of î; which has been already taken notice of in the Grammar*. Where likewiſe the only difference in pronouncing any of the conſonants has been pointed out; which

* Vid. p. 20. where the true manner of pronouncing the diphthong *i* is pointed out; the Iriſh pronouncing it much in the ſame manner as the French.

is the thickening the ſounds of *d* and *t*, in certain ſituations; and an eaſy method propoſed of correcting this habit †.

In order to complete the whole, I ſhall now give a liſt of ſuch detached words, that do not come under any of the above rules, as are pronounced differently in Ireland from what they are in England.

| | *Iriſh pron.* | *Engliſh pron.* |
|---|---|---|
| | chē'arful | chēr'ful |
| | fē'arful | fēr'ful |
| | dōor | dōre |
| | flōor | flōre |
| | gā'pe | gā'pe |
| gather | gĕth'er | gāth'er |
| | bē'ard | bērd |
| | bŭll | būll |
| | bŭſh | būſh |
| | pŭſh | pūſh |
| | pŭll | pūll |
| | pŭl'pit | pūl'pit |
| | cālf | cālf |
| catch | kĕtch | cātch |
| coarſe | cōurſe | cōarſe |
| courſe | cōurſe | cōarſe |

† P. 35.

*Iriſh*

| | *Irish pron.* | *English pron.* |
|---|---|---|
| | cŏ̄urt | cŏ̄urt |
| | malī̄'cious | malīsh'us |
| | pŭdding | pū̄dding |
| quash | quŏsh | quȧsh |
| leisure | lĕzh'ur | lē̄'zhur |
| | clȧ'mour | clȧm'mur |
| Michael | Mī̄'kil | Mī̄'kel |
| drought | drŏ̄th | drout |
| search | sȧ'rch | sĕrch' |
| source | sŏ̄urce | sŏ̄rce |
| | cŭshion | cū̄shion |
| strength | strĕnth | strĕnkth |
| length | lenth | lenkth |
| strove | strŭv | strŏ̄ve |
| drove | drŭv | drŏ̄ve |
| | tĕn'ure | tē̄'nure |
| | tĕn'able | tē̄'nable |
| | wrȧ'th | wrā̄'th |
| wroth | wrā̄th | wrŏth' |
| | fā̄'rewel | fȧr'wel |
| | rŏ̄de | rŏd' |
| | strŏ̄de | strŏd' |
| | shŏ̄ne | shŏn' |
| schism | shīsm | sīzm |
| | whē̄'refore | whĕr'fore |
| | thē̄'refore | thĕr'fore |
| breadth | brĕth | brĕd'th |
| cold | cowld | cŏ̄ld |
| bold | bowld | bŏ̄ld |

| | *Iriſh pron.* | *Engliſh pron.* |
|---|---|---|
| | cȯf′fer | cō′fer |
| | endē′avour | endév′ur |
| foot | fůt | fůt |
| | miſchī′evous | mĭs′chivous |
| onion | ĭn′ion | ŭn′nyun |
| | půt | půt |
| reach | rétſh | rēach |
| | ſquȧ′dron | ſquȯd′run |
| | zē̆a′lous | zél′lus |
| | zē̆alot | zél′lut |

Theſe, after the cloſeſt attention, are all the words not included in the rules before laid down, that I have been able to collect, in which the well-educated natives of Ireland differ from thoſe of England.

With regard to the natives of SCOTLAND as their dialect differs more, and in a greater number of points, from the Engliſh, than that of any others who ſpeak that language, it will require a greater number of rules, and more pains to correct it. The moſt material difference in point of pronunciation, and which pervades their whole ſpeech, is that of always laying the accent on the vowel, in words where it ought to be on the conſonant. This has been already taken notice of in the Grammar, and the method of curing this habit pointed out. In this article therefore they

ſhould

ſhould chiefly exerciſe themſelves, till they attain a facility in accenting the conſonants, and giving their true ſounds to the preceding vowels, according to the rule there laid down; for it is in this that the chief difference between the Scotch and Engliſh pronunciation conſiſts. With regard to intonation indeed, or what is commonly called the Scotch accent, they totally differ from the Engliſh; of which I have treated at large in my Lectures on the Art of Reading. But in this, written rules can be of little uſe, except when aſſiſted by the living voice; and therefore the aid of maſters, who ſhall join example to precept, is here required. If the ſame ardour continues for obtaining a juſt and poliſhed delivery, which I found prevail among the young gentlemen of Scotland, when I delivered my Courſe of Lectures at Edinburgh, they will now have it in their power to compaſs the point upon certain grounds, chiefly by their own labour, and application. Nor will they long be without due aſſiſtance, where that is requiſite, upon proper encouragement; for as there could be no hopes of having ſkilful maſters to teach this art, without firſt having a proper method of inſtruction; ſo, that method being now laid open, will no doubt induce numbers to apply themſelves to the maſtery of it, in order to become preceptors in that moſt uſeful and ornamental of all arts.

Nor are there wanting examples to ſtimulate thoſe who are in purſuit of this object, and to enſure ſucceſs to their endeavours. There is at this day a gentleman of that country, now in London, in a high office of the law, who did not leave Scotland till after he had been ſome years advanced in manhood; and yet, after having received inſtruction for a few months only, according to the method laid down in this work, his ſpeech was not to be diſtinguiſhed from that of the moſt poliſhed natives of England, both in point of pronunciation and intonation; and he is perhaps at this day the beſt pattern to be followed with regard to both, whether in the Houſe of Commons, or at the Bar.

And yet there was ſtill a more extraordinary inſtance which I met with at Edinburgh, in a Lord * of Seſſion, who, though he had never been out of Scotland, yet merely by his own pains, without rule or method, only converſing much with ſuch Engliſhmen as happened to be there, and reading regularly with ſome of the principal actors, arrived even at an accuracy of pronunciation, and had not the leaſt tincture of the Scottiſh intonation.

* Lord AYLMOOR.

I ſhall

I ſhall now ſay a few words to the Inhabitants of WALES; in order to ſhew how eaſily they might get rid of their provincial dialect.

The peculiarity of the Welſh pronunciation ariſes chiefly from their conſtantly ſubſtituting the three pure mutes, in the room of the three impure; and the three aſpirated ſemivowels, in the place of the three vocal. Thus, inſtead of *b*, they uſe *p*; for *g*, they uſe *k*, or hard *c*; and for *d*, they employ *t*. For blood, they ſay, plut; for God, Cot; and for dear, tear. In like manner, in the uſe of the ſemivowels, they ſubſtitute *f* in the place of *v*; *s* in the place of *z*; *eth* in the room of *eth*; and *eſh* in that of *ezh*. Thus inſtead of virtue and vice, they ſay, firtue and fice; inſtead of zeal and praiſe, they ſay, ſeal and praiſſe; inſtead of theſe and thoſe, theſſe and thoſſe, inſtead of azure, oſier, they ſay, aſhur, oſher. Thus there are no leſs than ſeven of our conſonants which the Welſh never pronounce at all. Now if the difference in the manner of formation between theſe ſeven conſonants and their ſeven correſpondent ones, were pointed out to them, in the way deſcribed in the Grammar, they might in a ſhort time be taught the perfect uſe of them.

The people of Somerſetſhire pronounce the ſemivowels in a way directly oppoſite to that of the

the Welſh. For whereas the Welſh change the vocal into the aſpirate, they of Somerſetſhire change the aſpirate into the vocal. For father, they ſay, vather; for Somerſetſhire, Zomerzetzhire; for thin, tin. So that their method of cure, is to take the direct oppoſite courſe to that of the Welſh

EXPLA-

# EXPLANATION

## OF A METHOD TO POINT OUT THE

## PRONUNCIATION OF WORDS.

THE firſt neceſſary ſtep, is, that every reader ſhould commit to memory the following ſcheme of the vowels *.

| | First. | Second. | Third. |
|---|---|---|---|
| a | hăt | hāte | hâll |
| e | bĕt | bēar | bêer |
| i | flt | fīght | fïeld |
| o | nŏt | nōte | nôoſe |
| u | bŭt | būſh | blûe |
| y | love-lў | lўe | |

According to this ſcheme are the ſounds of the vowels marked throughout the Work.—— One column exhibits the words as they are ſpelt, the other as they are pronounced. As thus—

Hat

* This has been already recommended, p. 4.—where it is alſo propoſed in a note, that each Reader ſhould copy the above ſcheme, and hold it in his hand when he conſults the Dictionary, till he has it perfectly fixed in his memory. This is the only difficulty he will be put to; for the bare reading of the explanation of the other marks will make them ſufficiently clear to him.

| | | | | | |
|---|---|---|---|---|---|
| Hat | hăt | Hate | hāte | Hall | hâll |
| Bet | bĕt | Bear | bēar | Beer | bēer, &c. |

Whenever one vowel uſurps the power of another, the firſt column will ſhew the vowel that is writ, and the other, the one that is ſounded. As thus—

| | | | | | |
|---|---|---|---|---|---|
| Stir | ſtŭr | Birth | bĕrth | Love | lŭv |
| Buſy | bĭzzy | Blood | blŭd | Bird | bŭrd. |

All improper diphthongs, or, as I have called them, digraphs, I mean where two vowels are joined in writing, to repreſent any of the ſimple ſounds to be found in the ſcheme, are changed in the ſecond column into the ſingle vowels which they ſtand for; as thus—

| | | | |
|---|---|---|---|
| Bear | bēre | Head | hĕd |
| Hear | hēre | Heart | hărt |
| Fourth | fōrth | Groan | grōne |
| Door | dōre | Field | fēld. |

The final mute *e* is always continued, and ſometimes inſerted where it is not in preſent uſe, both becauſe it is ſo generally employed in our tongue as a guide to pronunciation, that the omiſſion of it might puzzle perſons, at firſt ſight, in the pronunciation of many words where they were accuſtomed to ſee it; and becauſe the continuance of it cannot be attended with any bad conſequence, as it muſt be

be evident to every one, that it is never to be pronounced, having no mark over it. Thus were ſome of the above words, as—

Bear bẽr Here hẽr Door dȯ̃r

to be marked in that manner, the firſt ſounds that would occur to the Reader, till he was maſter of the marks, would be the firſt ſounds of thoſe vowels, as—bér, hůr, dȯr.

Thus far, with relation to the vowels. With regard to the conſonants, their irregularities are manifeſted, and their true ſounds pointed out, in the following manner:

C has three ſounds—

| | | |
|---|---|---|
| *k* | care | kãre |
| *s* | ceaſe | sẽse |
| *ſh* | ſocial | sȯ̃ſhãl. |

G has two—

| | | |
|---|---|---|
| Its own proper one, as in | gold | gȯ̃ld |
| Another, compound, as in | gentle | dzhentle. |

This ſound is uſually marked by the character *j*.

S has four—

| | | | |
|---|---|---|---|
| Its own, as in | - | yes | yls |
| That of | - | *z* roſe | rȯ̃ze |
| | | *ſh* paſſion | pãſshůn |
| | | *zh* oſier | ȯ̃zhér. |

T has alſo four—

| | | | |
|---|---|---|---|
| Its own, as in - | | tell | tél |
| | *s* | ſatiety | sȧsī̊ē̊tẏ |
| | *ſh* | nation | nā̊ſhún |
| | *tſh* | queſtion | quéſtſhún. |

X has two ſounds—

| | | | |
|---|---|---|---|
| | *gz* | example | égzȧmple |
| | *ks* | vex | véks. |

Th has two ſounds—

| | | | |
|---|---|---|---|
| One vocal | *th* | then | thén |
| One aſpirate | *tħ* | tħin | tħín. |

The ſecond, or aſpirate ſound, is marked by a ſtroke acroſs the ħ as above.

Ch has three ſounds—

| | | | |
|---|---|---|---|
| | *k* | chorus | kō̊rús |
| | *ſh* | chaiſe | ſhā̊ze |
| | *tſh* | charity | tſhȧrítẏ. |

Gh has two ſounds—

| | | | |
|---|---|---|---|
| That of ſimple | *g* | ghoſt | gō̊ſte |
| That of - | *f* | laughter | lȧftúr. |

All conſonants not pronounced are omitted in the ſecond column, as—

| | | | | | |
|---|---|---|---|---|---|
| *gh* | daughter | dā̊túr | *gn* | gnat | nȧt |
| *bt* | debt | dét | *gm* | flegm | flém |
| *gn* | ſign | sī̊ne | *kn* | knife | nī̊fe |

*lm*

| | | | | | |
|---|---|---|---|---|---|
| *lm* | balm | bȧ'm | *wr* | wrong | rȯng. |
| *mb* | lamb | lȧm' | | | |
| *mn* | hymn | hĭm | | | |

The accent is placed throughout over the letter on which it is laid in pronunciation; over the vowel, when the ſtreſs of the voice is on the vowel; over the conſonant when it is on that. As thus—

| *Accent over the Conſonant.* | *Over the Vowel.* |
|---|---|
| ſtu̇r' | bē're |
| lu̇v' | hē're |
| bĭz'zy | grō'ne |
| lȧf'tu̇r | sō'ſhal. |

The ſyllables of the words are divided according to the mode of pronouncing them; that is, all letters which are united in utterance in the ſame ſyllable, are here kept together alſo in writing, and ſeparated from the reſt; which certainly is the natural diviſion, though it be contrary to the fantaſtic mode followed in our ſpelling-books and grammars.

ON

# ON

# PUBLIC SPEAKING.

THAT *Oratory* is an art of great conſequence, will hardly be queſtioned in our times, unleſs it be by thoſe (if any are ſo ignorant) who do not know, that it has been taught, and ſtudied, in all countries, where learning has gained any ground, ever ſince the days of Ariſtotle. That the *manner* or *addreſs* of a ſpeaker, is of the utmoſt *importance*, and that a *juſt* and *pleaſing* manner in delivering either one's own compoſitions, or thoſe of others, is *difficult* of acquiſition, and but too much *neglected* amongſt us, ſeems unqueſtionable from the *deficiencies* we ſo commonly obſerve in the *addreſs* of our public ſpeakers, much more than in the *matter* uttered by them, and from the little *effect* produced by their labours.

Of the *learning* neceſſary for furniſhing *matter*, and of the art of *arranging* it properly; of *invention*, *compoſition*, and *ſtyle*, various writers among the Greeks, Romans, French, Italians, and Engliſh, have treated very copiouſly. It is not my deſign

to

to trouble the world with any thing on theſe branches of oratory. I ſhall confine myſelf merely to what the prince of orators pronounced to be the firſt, ſecond, and third part, or all that is *moſt important* in the art, viz. *delivery*, comprehending what every gentleman ought to be maſter of reſpecting *geſture*, *looks*, and command of *voice*.

What is true of moſt of the improvements, which are made by ſtudy, or culture, is peculiarly ſo of the art of *ſpeaking*. If there is not a foundation laid for it in the *earlier* part of life, there is no reaſonable ground of expectation, that any great degree of ſkill in it ſhould ever be attained. As it depends upon, and conſiſts in *practice*, more than theory, it requires the earlier initiation: that practice may have its full ſcope, before the time of life arrives, in which there may be occaſion for public exhibition. Mankind muſt *ſpeak* from the beginning, therefore ought, from the beginning to be taught to ſpeak *rightly*; elſe they may acquire a habit of ſpeaking *wrong*. And whoever knows the *difficulty* of breaking through bad *habits*, will avoid that labour by *prevention*. There is a great difference between *ſpeaking* and *writing*. Some, nay moſt of mankind, are never to be *writers*. All are *ſpeakers*. Young perſons ought not to be put upon writing (from their *own funds*, I mean) till they have furniſhed their minds with *thoughts*, that is, till they have got funds: but they cannot be kept from ſpeaking.

Suppoſe

Suppoſe a youth to have no proſpect either of ſitting in parliament, of pleading at the *bar*, of appearing upon the *ſtage*, or in the *pulpit*; does it follow, that he need beſtow *no pains* in learning to ſpeak properly his *native language?* Will he never have occaſion to read, in a company of his friends, a copy of *verſes*, a *paſſage* of a *book*, or *news-paper?* Muſt he never read a diſcourſe of Tillotſon, or a chapter of the Whole Duty of Man, for the inſtruction of his children and ſervants? Cicero juſtly obſerves, that addreſs in ſpeaking *is highly ornamental, as well as uſeful, even in private life**. The *limbs* are parts of the body much leſs noble than the *tongue*. Yet no gentleman grudges a conſiderable expence of time and money to have his ſon taught to uſe *them* properly. Which is very commendable. And is there no attention to be paid to the uſe of the *tongue*, the *glory* of man?

Suppoſe a perſon to be ever ſo ſincere and zealous a lover of *virtue*, and of his *country*; without a competent ſkill and addreſs in *ſpeaking*, he can only *ſit ſtill*, and ſee them *wronged*, without having it in his *power* to prevent, or redreſs, the evil. Let an artful and eloquent ſtateſman harangue the houſe of commons upon a point of the utmoſt conſequence to the public good. He has it greatly in his power to *miſlead* the *judgment* of the houſe. And he, who *ſees through* the deluſion, if he be aukward in delivering himſelf, can do *nothing* toward

* *Cic.* de ORAT. L. i. p. 83.

ward *preventing* the ruinous ſchemes, propoſed by the other, from being carried into execution, but give his *ſingle vote* againſt them, without ſo much as explaining to the houſe his *reaſons* for doing ſo. The caſe is the ſame in other ſmaller aſſemblies and meetings, in which volubility of tongue, and ſteadineſs of countenance, often carry it againſt ſolid reaſons, and important conſiderations.

To offer a help toward the improvement of youth in the uſeful and ornamental accompliſhment of ſpeaking properly their mother-tongue, is the deſign of the following pages; to ſet about which I have been the more excited by experiencing, in my own practice, a *want* of ſuch a collection, as the following. What I propoſed to myſelf at firſt, was only to put together a competent *variety* of *paſſages* out of ſome of the beſt writers in proſe and verſe, for exerciſing youth in adapting their general manner of delivery to the *ſpirit* or *humour* of the various matter they may have occaſion to pronounce. Such a collection, I thought, might be acceptable to the public, in conſideration of its furniſhing at an *eaſy expence*, a general *variety* of examples for *practice*, choſen and pointed out, without trouble to maſters. A deſign, which as far as I know, has not before been executed.* On farther conſideration, it occurred

* The PRECEPTOR, a work in two volumes 8vo, has ſome leſſons for practice; but not the *variety* of humours or paſſions, which my deſign takes in; nor the notes of *direction* for expreſſing them properly. Beſides that the PRECEPTOR is a book of price, and fitter for the maſter's uſe, than the pupil's; ſo that I do not think it anſwers

curred to me, that it might render ſuch a plan more uſeful, if I prefixed ſome general obſervations on the method of teaching pronunciation, and put the emphatical words in italics, and marginal notes ſhewing the various *humours* or *paſſions*, in the ſeveral examples, as they change from one to another, in the courſe of the ſpeeches. All maſters of places of education are not, I fear, ſufficiently aware of the extent of this part of their duty; nor of the number of particulars to be attended to, which render it ſo *difficult* to bring a young perſon to deliver, in a completely proper manner, a ſpeech containing a conſiderable *variety* of different *humours* or *paſſions*. So that *ſome maſters*, as well as *all pupils*, may find their account in uſing this collection, till a better be publiſhed.

Whoever imagines the Engliſh tongue unfit for *oratory*, has not a juſt notion of it. That, by reaſon of the diſproportion between its vowels and conſonants, it is not quite ſo tractable as the Italian, and conſequently, not ſo eaſily applied to *amorous*, or to *plaintive* muſic, is not denied. But it goes better to *martial* muſic, than the Italian. And in oratory and poetry, there is no tongue, ancient, or modern, capable of expreſſing a greater *variety* of humours, or paſſions, by its *ſounds* (I am not ſpeaking of its copiouſneſs, as to *phraſeology*) than the Engliſh.

anſwers the purpoſe I had in view in this deſign. If it did, I ſhould have uſed it. Otherwiſe I think it a uſeful book, and am glad to find, that it is well received.

Engliſh. The Greek, among the antient, and the Turkiſh and Spaniſh, among the modern languages, have a *loftier* ſound, though the *gutturals* in them, of which the Engliſh is free (for it is probable, that the antient Greeks pronounced the letter χ gutturally), are, to moſt ears, diſagreeable. But there is not in thoſe languages, the *variety* of ſound which the Engliſh affords. They never quit their ſtiff *pomp*, which on ſome occaſions is *unnatural*. Nor is there, as far as I know, any language more *copious*, than the Engliſh; an eminent advantage for *oratory*. And if we muſt fall out with our mother-tongue, on account of ſome hard and *un-liquid* ſyllables in it, how ſhall we bear the celebrated *Roman* language itſelf, in every ſentence of which we find ſuch ſounds as tot, quot, ſub, ad, ſed, eſt, ut, et, nec, id, at, it, ſit, ſunt, dat, dant, det, dent, dabat, dabant, daret, darent, hic, hæc, hoc, fit, fuit, erat, erunt, fert, duc, fac, dic, and ſo on.

It is greatly to our ſhame, that, while *we* do ſo little for the improvement of our language, and of our manner of ſpeaking it in public, the *French* ſhould take ſo much pains in both theſe reſpects, though *their* language is very much *inferior* to *ours*, both as to emphaſis and copiouſneſs.

It is true, there is not now the ſame *ſecular* demand for eloquence, as under the popular governments of antient times, when twenty talents (ſeveral thouſands

thouſands of pounds) was the fee for one ſpeech *; when the *tongue* of an orator could do more than the *ſceptre* of a monarch, or the *ſword* of a warrior; and when ſuperior ſkill in the art of haranguing was the certain means for elevating him, who poſſeſſed it, to the higheſt honours in the ſtate. Even in our own country, this is partly the caſe; for the inſtances of *bad ſpeakers* riſing to *eminent ſtations* in the government, are *rare*. But it muſt be owned, our politics now turn upon *other hinges*, than in the times when Greek and Roman eloquence flouriſhed. Nor are *we*, accordingly, like to beſtow the pains, which *they* did, for conſummating ourſelves in the art of Speaking. We ſhall hardly, in our ages, hear of a perſon's ſhutting himſelf up for many months in a cell under ground, to ſtudy and practiſe elocution uninterrupted: or declaiming on the ſea-ſhore, to accuſtom himſelf to harangue an enraged multitude without fear; or under the points of drawn ſwords fixed over his ſhoulders, to cure himſelf of a bad habit of ſhrugging them up; which, with other particulars, are the labours recorded to have been undertaken by Demoſthenes, in order to perfect himſelf, in ſpite of his natural diſadvantages, of which he had many, in the art of elocution. What is to be gained by ſkill in the art of ſpeaking may not now be ſufficient to reward the indefatigable diligence uſed by a Demoſthenes, a Pericles, an Æſchines, a Demetrius Phalereus, an

† Pliny ſays, Iſocrates was paid that ſum for one oration.

an Iſocrates, a Carbo, a Cicero, a M. Antony, an Hortenſius, a Julius, an Auguſtus, and the reſt. Yet it is ſtill of important *advantage* for all that part of youth, whoſe ſtation places them within the reach of a *polite education*, to be qualified for acquitting themſelves with reputation, when called to ſpeak in public. In *parliament*, at the *bar*, in the *pulpit*, at *meetings* of merchants, in *committees* for managing public affairs, in large ſocieties, and on ſuch like occaſions, a competent addreſs and readineſs, not only in finding matter, but in *expreſſing* and *urging* it effectually, is what, I doubt not, many a gentlemen would willingly acquire at the expence of half his other improvements.

The reader will naturally reflect here upon *one* important uſe for good ſpeaking, which, was *unknown* to the antients, viz. for the *miniſterial* function. I therefore have ſaid above, page 162. that we have not the ſame *ſecular* demand for elocution, as the antients; meaning, by reſervation, that *we* have a *moral*, or *ſpiritual* uſe for it, which *they* had not.

And no ſmall matter of grief it is to think, that, of the three learned profeſſions, real *merit* is there the *moſt ineffectual* towards *raiſing* its poſſeſſor, where it ought to be *moſt*; which muſt greatly damp *emulation* and *diligence*. An *able* phyſician, or lawyer, hardly fails of ſucceſs in life. But a clergyman

clergyman may unite the *learning* of a Cudworth with the *eloquence* of a Tillotſon, and the *delivery* of an Atterbury: but, if he cannot make out a *connection* with ſome *great man*, and it is too well known by what means *they* are moſt commonly gained; he muſt content himſelf to be buried in a country curacy, or vicarage at moſt, for life.

If nature unaſſiſted could form the eminent ſpeaker, where were the uſe of *art* or *culture*; which yet no one pretends to queſtion? Art is but *nature improved upon* and *refined*. And before improvement is applied, genius is but a maſs of ore in the mine, without luſtre, and without value, becauſe *unknown* and *unthought of*. The antients uſed to procure for their youth, maſters of pronunciation from the theatres *, and had them taught geſture and attitude by the palæſtritæ. Theſe laſt taught what is, among us, done by the dancing-maſter. And, as to the former, no man ought to preſume to ſet himſelf at the head of a place of education, who is not in ſome degree capable of teaching pronunciation. However, I could wiſh, that gentlemen, who have made themſelves perfect maſters of pronunciation and delivery, would undertake to teach this branch at places of education, in the ſame manner as maſters of muſic, drawing, dancing, and fencing, are uſed to do.

It

* *Quint.* C. 10.

It is well when a youth has no natural *defect* or *impediment*, in his ſpeech. And, I ſhould, by no means, adviſe, that he, who has, be brought up to a profeſſion *requiring* elocution. But there are inſtances enough of natural defects ſurmounted, and eminent ſpeakers formed by indefatigable diligence, in ſpite of them. Demoſthenes could not, when he began to ſtudy rhetoric, pronounce the firſt letter of the name of his art. And Cicero was long-necked, and narrow-cheſted. But diligent and faithful labour, in what one is in earneſt about, ſurmounts all difficulties. Yet we are commonly enough diſguſted by public ſpeakers liſping, and ſtammering, and ſpeaking through the noſe, and pronouncing the letter R with the throat, inſtead of the tongue, and the letter S like Th, and ſcreaming above, or croaking below all natural pitch of human voice; ſome mumbling, as if they were conjuring up ſpirits; others bawling, as loud as the vociferous venders of proviſions in London ſtreets; ſome tumbling out the words ſo precipitately, that no ear can catch them; others dragging them out ſo ſlowly, that it is as tedious to liſten to them, as to count a great clock; ſome have got a habit of ſhrugging up their ſhoulders; others of ſee-ſawing with their bodies, ſome backward and forward, others from ſide to ſide; ſome raiſe their eyebrows at every third word; ſome open their mouths frightfully; others keep their teeth ſo cloſe together, that one would think their jaws were ſet; ſome ſhrivel all their features together into the middle

middle of their faces; ſome puſh out their lips, as if they were mocking the audience; others hem at every pauſe; and others ſmack with their lips, and roll their tongues about in their mouths, as if they laboured under a continual thirſt. All which bad habits they ought to have been broke of in *early youth*, or put into ways of life, in which they would have, at leaſt, offended *fewer* perſons.

It is through neglect in the *early* part of life, and bad habits taking place, that there is not a public ſpeaker among twenty, who knows what to do with his *eyes*. To ſee the venerable man, who is to be the mouth of a whole people confeſſing their offences to their Creator and Judge, bring out theſe awful words, "Almighty and moſt merciful "Father, &c." with his eyes over his *ſhoulder*, to ſee who is juſt gone into the pew at his elbow; to obſerve this, one would imagine there was an abſolute *want* of all feeling of *devotion*. But it may be, all the while, owing to nothing but *awkwardneſs*; and the good man looks about him the whole time, he is going on with the ſervice, merely to keep himſelf in *countenance*, not knowing, elſe, where to put his *eyes*.

Even the players, who excel, beyond compariſon, all other ſpeakers in this country, in what regards decorum, are, ſome of them, often guilty of monſtrous *improprieties* as to the management of their eyes. To direct them full at the *audience*, when they

they are ſpeaking a *ſoliloquy*, or an *aſide-ſpeech*, is unſufferable. For they ought not to ſeem ſo much as to think of an *audience*, or of any perſon's looking upon them, at *any* time; eſpecially on *thoſe* occaſions; thoſe ſpeeches being only thinking aloud, and expreſſing what the actor ſhould be ſuppoſed to wiſh *concealed*. Nor do they always keep their *eyes fixed* upon thoſe they *ſpeak to*, even in *impaſſioned* dialogue. Whether it is from *heedleſſneſs*, or that they are more *out of countenance* by looking one another ſtedfaſtly in the face, I know not: but they do often ramble about with their eyes in a very unmeaning, and unnatural manner.

A natural genius for delivery ſuppoſes an *ear*; though it does not always ſuppoſe a *muſical** ear. I have never heard poetry, particularly that of Milton, better ſpoken, than by a gentleman, who yet had ſo little diſcernment in muſic, that, he has often told me, the grinding of knives entertained him as much as Handel's organ.

As ſoon as a child can read, without *ſpelling* the words in a common Engliſh book, as the SPECTATOR, he ought to be taught the uſe of the *ſtops*, and accuſtomed, from the beginning, to pay the *ſame* regard to them as to the *words*. The common rule, for holding them out to their juſt length, is too exact for *practice*, viz. that a comma is

* Yet Quintilian would have his orator by all means ſtudy *muſic*. C. viii.

is to hold the length of a ſyllable, a ſemicolon of two, a colon of three, and a period of four. In ſome caſes, there is *no ſtop* to be made at a comma, as they are often put merely to render the *ſenſe clear*; as thoſe, which, by Mr. Ward, and many other learned editors of books, are put before every *relative*. It likewiſe often happens, that the ſtrain of the matter ſhews a propriety, or beauty, in holding the pauſe *beyond* the *proper length* of the ſtop; particularly when any thing remarkably *ſtriking* has been uttered; by which means the hearers have time to ruminate upon it, before the matter, which follows, can put it out of their thoughts. Of this, inſtances will occur in the following leſſons.

Young readers are apt to get into a *rehearſing* kind of *monotony*; of which it is very difficult to break them. Monotony is holding one *uniform* humming ſound through the whole diſcourſe, without riſing or falling. Cant, is, in ſpeaking, as pſalmody and ballad in muſic, a ſtrain conſiſting of a few notes *riſing* and *falling* without variation, like a peal of bells, let the *matter* change how it will. The chaunt, with which the proſe pſalms are half-ſung, half-ſaid, in cathedrals, is the ſame kind of abſurdity. All theſe are unnatural, becauſe the continually varying ſtrain of the *matter* neceſſarily requires a continually varying ſeries of *ſounds* to expreſs it. Whereas chaunting in cathedrals, pſalmody in pariſh-churches, ballad muſic put to a

number of verſes, differing in thoughts and images, and cant, or monotony, in expreſſing the various matter of a diſcourſe, do not in the leaſt *humour* the matters they are applied to; but on the contrary, confound it *.

Young people muſt be taught to let their voice *fall* at the *ends* of ſentences; and to read without any particular whine, cant, or drawl, and with the *natural* inflections of voice, which they uſe in *ſpeaking*. For *reading* is nothing but *ſpeaking* what one ſees in a book, as if he were expreſſing his *own* ſentiments, as they riſe in his mind. And no perſon reads well, till he comes to ſpeak what he ſees in the book before him in the ſame natural manner as he ſpeaks the thoughts, which ariſe in his *own* mind. And hence it is, that no one can *read* properly what he does not *underſtand*. Which leads me to obſerve, that there are many books much *fitter* for improving *children* in reading, than moſt parts of *ſcripture*, eſpecially of the *Old Teſtament*. Becauſe the *words* of our Engliſh Bible are many of them *obſolete*; the *phraſeology*, as of all bare tranſlations, *ſtiff*, the *ſubjects* not *familiar* to young perſons, and the characters *grave* and *forbidding*. *Fables* and *tales*, founded upon good morals, and ſelect parts of *hiſtory* and *biography*, and familiar *dialogues*, are more *pleaſing* and *ſuitable* to children under ſeven and eight years of age. And ſuch familiar reading, as coming near to their own *chat*, is

* See SPECT. No. 18.

is moſt likely to keep them from, or cure them of a *canting*, *whining*, *drawling*, or *un-animated* manner.

They muſt be taught, that, in queſtions, the voice is often to *riſe* toward the end of the ſentence, *contrary* to the manner of pronouncing moſt *other* ſorts of matter; becauſe the *emphatical* word, or that, upon which the *ſtreſs* of the queſtion lies, is often the *laſt* in the ſentence. Examp. "Can any "good come out of *Nazareth?*" Here the emphatical word is *Nazareth*; therefore the word *Nazareth* is to be pronounced in a higher note, than any other part of the ſentence. But in pronouncing the following, "By what *authority* doſt "thou theſe things; and *who* gave thee this au-"thority?" the emphatical words are *authority* and *who:* becauſe what the Jews aſked our Saviour was, by what *power*, or *authority*, he did his wonderful works; and *how* he *came* by that power. And in all queſtions, the emphaſis muſt, according to the intention of the ſpeaker, be put upon that word, which ſignifies the point, about which he enquires. Examp. "Is it true, that you have "ſeen a noble lord from court to-day, who has "told you bad news?" If the enquirer wants only to know, whether *myſelf*, or ſome *other* perſon, has ſeen the ſuppoſed great man; he will put the emphaſis upon *you*. If he knows, that I have ſeen ſomebody from court, and only wants to know, whether I have ſeen a *great man*, who may be

ſuppoſed to *know*, what *inferior* perſons about the court *do not*, he will put the emphaſis upon *noble lord*. If he wants to know, only whether the great man came *directly* from *court*, ſo that his intelligence may be depended upon, he will put the emphaſis upon *court*. If he wants only to know, whether I have ſeen him *to-day* or *yeſterday*, he will put the emphaſis upon *to-day*. If he *knows*, that I have ſeen a great man from court, to-day, and only *wants to know*, whether he has told me any *news*, he will put the emphaſis upon *news*. If he knows all the reſt, and wants only to know, whether the news, I heard, was *bad*, he will put the emphaſis upon the word *bad*.

The matter contained in a *parentheſis*, or between *commas* inſtead of a parentheſis, which authors and editors often uſe, and between *brackets*, [] is to be pronounced with a *lower* voice, and *quicker* than the reſt, and with a ſhort *ſtop* at the beginning, and end; that the hearer may perceive where the ſtrain of the diſcourſe *breaks off*, and where it is *reſumed*; as, "When, therefore, the "Lord knew, that the Phariſees had heard, that "Jeſus made, and baptized *more* diſciples than "*John* (though Jeſus *himſelf* did not baptize, but "his *diſciples*) he departed from Judea, and re-"turned to Galilee *."

A youth

* John iv. 1, 2, 3.

A youth ſhould not only be accuſtomed to read to the maſter, while the general buſineſs of the ſchool is going on, ſo that none, but the maſter, and thoſe of his own claſs, can hear him; but likewiſe to read, or ſpeak, by *himſelf*, while all the *reſt* hear. This will give him courage, and accuſtom him to pronounce *diſtinctly*, ſo that every ſyllable ſhall be heard (though not every ſyllable alike *loud*, and with the ſame *emphaſis*) through the whole room. For it is one part of the judgment of a public ſpeaker, to *accommodate* his *voice* to the *place*, he ſpeaks in, in ſuch a manner as to *fill* it, and at the ſame time not *ſtun* the hearers. It is matter of no ſmall difficulty to bring *young* readers to ſpeak *ſlow* enough. There is little danger of their ſpeaking *too ſlow*. Though *that* is a *fault*, as well as the contrary. For the hearers cannot but be diſguſted and tired with liſtening much longer than is neceſſary, and loſing precious time.

In every ſentence, there is ſome *word*, perhaps ſeveral, which are to be pronounced with a *ſtronger* accent, or emphaſis, than the others. Time was, when the emphatical word, or words, in every ſentence, were printed in *Italics*. And a great advantage it was toward *underſtanding* the *ſenſe* of the author, eſpecially, where there was a thread of *reaſoning* carried on. But we are now grown ſo nice, that we have found, the intermixture of two characters *deforms* the page, and gives it a ſpeckled appearance.

appearance. As if it were not of infinitely more conſequence to make ſure of *edifying* the reader, than of *pleaſing* his *eye*. But to return to *emphaſis*, there is nothing more pedantic than *too much* laid upon *trifling* matter. Men of learning, eſpecially phyſicians, and divines, are apt to get into a fulſome, bombaſtic way of uttering themſelves on all occaſions, as if they were *dictating*, when perhaps the buſineſs is of no greater conſequence, than

> What's a clock? Or how's the wind?
> Whoſe coach is that we've left behind?
>
> SWIFT.

Nor can any error be more ridiculous, than ſome that have been occaſioned by an emphaſis placed *wrong*. Such was that of a clergyman's curate, who, having occaſion to read in the church our Saviour's ſaying to the diſciples, Luke xxiv. 25. "*O fools*, and *ſlow of heart*" [that is, *backward*] "to believe all that the prophets have written "concerning me!" placed the emphaſis upon the word *believe*; as if Chriſt had called them fools for *believing*. Upon the rector's finding fault; when he read it next, he placed the emphaſis upon *all*; as if it had been fooliſh in the diſciples to believe *all*. The rector again blaming this manner of placing the emphaſis, the good curate accented the word *prophets*. As if the *prophets* had been perſons in *no reſpect* worthy of *belief*.

A total

A total want of *energy* in expreſſing *pathetic* language is equally blameable. I have often been amazed how public ſpeakers could bring out the *ſtrong* and *pathetic* expreſſions, they have occaſion to utter, in ſo *cold* and *un-animated* a manner. I happened lately to hear the tenth chapter of Joſhua read in a church in the country. It contains the hiſtory of the miraculous conqueſt of the five kings who aroſe againſt the people of Iſrael. The clergyman bears a very good character in the neighbourhood. I was therefore grieved to hear him read ſo *ſtriking* a piece of ſcripture-hiſtory in a manner ſo *un-animated*, that it was fit to lull the whole pariſh to *ſleep* Particularly I ſhall never forget his manner of expreſſing the twenty ſecond verſe, which is the Jewiſh general's order to bring out the captive kings to *ſlaughter*. "Open the mouth "of the cave, and bring out thoſe five kings to "me out of the cave;" which he uttered in the very manner, he would have expreſſed himſelf, if he had ſaid to his boy, "Open my cham-"ber door, and bring me my ſlippers from under "the bed."

CICERO * very judiciouſly directs, that a public ſpeaker *remit*, from time to time, ſomewhat of the *vehemence* of his action, and not utter every paſſage with *all the force he can*; to ſet off, the more ſtrongly, the *more emphatical parts*; as the painters, by

* De ORAT. L. III. p. 144. Tom. I, Habeat tamen illa in "dicendo," &c.

by means of ſhades properly placed, make the figures ſtand off bolder. For if the ſpeaker has uttered a *weaker paſſage* with *all* the *energy* he is *maſter of*, what is he to do, when he comes to the *moſt pathetic* parts?

The *eaſe*, with which a ſpeaker goes through a long diſcourſe, and his *ſucceſs* with his audience, depend much upon his *ſetting out* in a proper *key* *, and at a due pitch of *loudneſs*. If he begins in too *high* a tone, or ſets out too *loud*, how is he afterwards to riſe to a *higher note*, or ſwell his voice *louder*, as the more *pathetic* ſtrains may require? The *command* of the voice, therefore, in this reſpect, is to be ſtudied very *early*.

The force or *pathos*, with which a ſpeech is to be delivered, is to *increaſe*, as the ſpeech goes on. The ſpeaker is to grow warm by *degrees*, as the chariot-wheel by its continued motion †; not to *begin* in a pathetic ſtrain; becauſe the *audience* are not prepared to go along with him.

*Falſe* and *provincial* accents are to be guarded againſt, or corrected. The manner of pronouncing, which is uſual among people of *education*, who are natives of the *metropolis*, is, in every country

* The word *key* (taken from muſic) means that note, in the ſcale, which is the loweſt of thoſe that are uſed in a particular piece, and to which the others refer; and has nothing to do with loudneſs, or ſoftneſs. For a piece of muſic may be ſung or played louder or ſofter, whatever its key is.

† "Quid inſuavius, &c. What is more offenſive to the ear, than for "a pleader to open his cauſe in a boiſterous manner." AUCT. AD HEREN. L. III. N. XII.

country, the *ſtandard*. For, what Horace ‡ ſays, of the *choice* of words, viz. that the *people*, by their *practice*, eſtabliſh what is *right*, is equally true of the *pronunciation* of them.

Nature has given to every emotion of the mind its *proper* outward expreſſion, in ſuch manner, that what ſuits *one*, cannot, by any means, be accommodated to *another*. Children at three years of age expreſs their *grief* in a tone of voice, and with an action totally *different*, from that, which they uſe to expreſs their *anger*; and they utter their *joy* in a manner *different* from *both*. Nor do they ever, by miſtake, apply *one* in place of *another*. From hence, that is, from *nature*, is to be deduced the whole *art* of ſpeaking properly. What we mean does not ſo much depend upon the *words* we ſpeak, as on our *manner* of ſpeaking them; and accordingly, in life, the greateſt attention is paid to *this*, as *expreſſive* of what our *words* often give *no indication* of. Thus *nature fixes* the outward *expreſſion* of every intention or ſentiment of the mind. *Art* only adds *gracefulneſs* to what nature leads to. As *nature* has *determined*, that man ſhall *walk* on his *feet*, not his hands; Art teaches him to *walk gracefully*.



*Every part* of the human frame *contributes* to expreſs the paſſions and emotions of the *mind*, and to ſhew,

‡ "Quem penes arbitrium eſt, et jus et norma loquendi."
*Hor.* ART. POET.

ſhew, in general, its preſent ſtate. The *head* is ſometimes *erected*, ſometimes *hung down*, ſometimes drawn ſuddenly *back* with an air of *diſdain*, ſometimes ſhews by a *nod*, a particular perſon, or object; gives *aſſent*, or *denial*, by different motions; *threatens* by one ſort of movement, *approves* by another, and expreſſes *ſuſpicion* by a third.

The *arms* are ſometimes *both* thrown out, ſometimes the *right* alone. Sometimes they are *lifted* up as high as the face, to expreſs *wonder*, ſometimes *held out* before the breaſt, to ſhew *fear*; *ſpread* forth with the hands open, to expreſs *deſire* or *affection*; the hands *clapped* in *ſurprize*, and in ſudden *joy* and *grief*; the *right* hand *clenched*, and the *arms* brandiſhed, to *threaten*; the *two arms* ſet *a-kimbo*, to look *big*, and expreſs *contempt* or *courage*. With the hands, as Quintilian † ſays, we *ſolicit*, we *refuſe*, we *promiſe*, we *threaten*, we *diſmiſs*, we *invite*, we *intreat*, we expreſs *averſion*, *fear*, *doubting*, *denial*, *aſking*, *affirmation*, *negation*, *joy*, *grief*, *confeſſion*, *penitence*. With the hands we *deſcribe*, and *point out* all circumſtances of time, place, and manner of what we relate; we *excite* the paſſions of others, and *ſoothe* them, we *approve* and *diſapprove*, *permit*, or *prohibit*, *admire*, or *deſpiſe*. The hands ſerve us inſtead of many ſorts of *words*, and where the language of the *tongue* is unknown, that of the *hands* is underſtood, being *univerſal*, and *common* to *all nations*.

The

† Inst. Orat. p. 455. "Annon his poſcimus," &c.

The *legs advance*, or *retreat*, to expreſs *deſire*, or *averſion*, *love*, or *hatred*, *courage*, or *fear*, and produce *exultation*, or leaping in ſudden joy; and the *ſtamping* of the *foot* expreſſes *earneſtneſs*, *anger*, and *threatening*.

Eſpecially the *face*, being furniſhed with a variety of muſcles, *does more* in expreſſing the paſſions of the mind, than the *whole human frame* beſides. The change of *colour* (in white people) ſhews, by turns, *anger* by *redneſs*, and ſometimes by *paleneſs*, *fear* likewiſe by *paleneſs*, and *ſhame* by *bluſhing*. Every *feature* contributes its part. The *mouth open*, ſhews *one* ſtate of the mind, *ſhut*, *another*; the *gnaſhing* of the *teeth*, *another*. The *forehead ſmooth*, and *eyebrows arched* and *eaſy*, ſhew *tranquillity*, or *joy*. *Mirth opens* the mouth toward the ears, *criſps* the *noſe*, *half-ſhuts* the *eyes*, and ſometimes fills them with *tears*. The *front* wrinkled in *frowns*, and the *eyebrows* overhanging the *eyes*, like clouds, fraught with tempeſt, ſhew a mind agitated with *fury*. Above all, the *eye* ſhews the very *ſpirit* in a *viſible* form. In every different ſtate of the mind, it aſſumes a different appearance. *Joy brightens* and *opens* it. *Grief half-cloſes*, and *drowns* it in *tears*. *Hatred* and *anger*, *flaſh* from it like lightning. *Love*, darts from it in *glances*, like the orient beam. *Jealouſy* and ſquinting *envy*, dart their contagious *blaſts* from the *eye*. And *devotion raiſes* it to the ſkies, as if the *ſoul* of the holy man were going to take its flight to heaven.

The

The *ancients* * uſed ſome geſtures which are unknown to us, as, to expreſs *grief*, and other violent emotions of the mind, they uſed to ſtrike their *knees* with the *palms* of their hands.

The force of *attitude* and *looks* alone appears in a wonderouſly ſtriking manner, in the works of the *painter* and *ſtatuary*; who have the delicate art of making the flat canvas and rocky marble utter every *paſſion* of the human mind, and touch the *ſoul* of the ſpectator, as if the picture, or ſtatue, *ſpoke* the pathetic language of Shakeſpeare. It is no wonder, then, that maſterly *action* joined with powerful *elocution* ſhould be irreſiſtible. And the *variety* of expreſſion by *looks* and *geſtures*, is ſo great, that, as is well known, a whole play can be repreſented *without* a *word ſpoken*.

The following are, I believe, the principal *paſſions*, *humours*, *ſentiments*, and *intentions*, which are to be expreſſed by *ſpeech* and *action*. And I hope it will be allowed by the reader, that it is nearly in the following manner, that *nature* expreſſes them.

*Tranquillity*, or *apathy*, appears by the *compoſure* of the *countenance*, and general *repoſe* of the *body* and *limbs*, without the *exertion* of any one *muſcle*. The *countenance open*; the *forehead ſmooth*; the *eyebrows arched*; the *mouth* juſt *not ſhut*; and the *eyes* paſſing

* Auct. ad Heren. L. III. N. XV. *Quintil.* Inst. Orat. p. 457.

ſing with an *eaſy* motion from object to object, but not dwelling *long* upon any one.

*Chearfulneſs* adds a ſmile, *opening* the *mouth* a little *more*.

*Mirth*, or *laughter*, *opens* the *mouth* ſtill *more* towards the ears; *criſps* the *noſe*; *leſſens* the *aperture* of the *eyes*, and ſometimes fills them with *tears*; ſhakes and *convulſes* the whole *frame*; giving conſiderable pain, which occaſions *holding* the *ſides*.

*Raillery*, in ſport, without real *animoſity*, puts on the *aſpect* of *chearfulneſs*. The tone of *voice* is *ſprightly*. With *contempt*, or *diſguſt*, it caſts a look *aſquint*, from time to time, at the object; and quits the *chearful* aſpect for one *mixed* between an affected *grin* and *ſourneſs*. The *upper lip* is *drawn up* with an air of diſdain. The *arms* are ſet *a-kimbo* on the hips; and the *right hand* now and then *thrown out* toward the object, as if one were going to ſtrike another a ſlight backhand blow. The pitch of the voice rather *loud*, the tone *arch* and *ſneering*; the ſentences ſhort; the expreſſions ſatyrical, with mock-praiſe intermixed. There are inſtances of raillery in ſcripture itſelf, as 1 Kings xviii. and Iſa. xliv. And the excellent Tillotſon has not ſcrupled to indulge a ſtrain of that ſort now and then, eſpecially in expoſing the mock ſolemnities of that moſt ludicrous (as well as odious) of all religions, popery. Nor ſhould I think raillery unworthy the attention of the lawyer; as it may occaſionally

caſionally come in, not unuſefully, in his pleadings, as well as any other ſtroke of ornament, or entertainment*.

*Buffoonery* aſſumes an arch, ſly, leering *gravity*. Muſt not *quit* its *ſerious* aſpect, though all ſhould *laugh* to burſt ribs of ſteel. This command of face is ſomewhat difficult; though not ſo hard, I ſhould think, as to reſtrain the contrary ſympathy, I mean of weeping with thoſe who weep.

*Joy*, when ſudden and violent, expreſſes itſelf by *clapping* of *hands*, and *exultation*, or leaping. The *eyes* are *opened* wide; perhaps filled with *tears*; often raiſed to *heaven*, eſpecially by devout perſons. The countenance is ſmiling, not compoſedly, but with features *aggravated*. The voice riſes, from time to time, to very *high* notes.

*Delight*, or pleaſure, as when one is entertained, or raviſhed with muſic, painting, oratory, or any ſuch elegancy, ſhews itſelf by the *looks*, *geſtures*, and *utterance of joy*; but moderated.

*Gravity*, or ſeriouſneſs, the mind fixed upon ſome important ſubject, *draws down* the *eyebrows* a little; *caſts down*, or *ſhuts*, or *raiſes* the *eyes* to heaven; *ſhuts* the *mouth*, and *pinches* the *lips* cloſe. The poſture of the *body* and *limbs* is *compoſed*, and without

* ——— ——— ——— ridiculum acri
Fortius et melius magnas plerumque ſecat res. HOR.

without much *motion*. The *ſpeech*, if any, *ſlow* and *ſolemn*; the *tone unvarying*.

*Enquiry*, into an obſcure ſubject, *fixes* the body in one poſture, the *head ſtooping*, and the *eye poring*, the *eyebrows drawn down*.

*Attention* to an eſteemed, or ſuperior character, has the ſame aſpect; and requires *ſilence*; the eyes often *caſt down* upon the ground; ſometimes *fixed* on the *face* of the ſpeaker; but not too *pertly*.

*Modeſty*, or ſubmiſſion, bends the body forward; *levels* the *eyes* to the breaſt, if not to the feet, of the ſuperior character. The *voice low*; the *tone ſubmiſſive*; and *words few*.

*Perplexity*, or anxiety, which is always attended with ſome degree of fear and uneaſineſs, *draws* all the parts of the *body together*; *gathers* up the *arms* upon the breaſt, unleſs one hand *covers* the *eyes*, or rubs the forehead; *draws down* the *eyebrows*; *hangs* the *head* upon the breaſt; *caſts down* the *eyes*, ſhuts and *pinches* the *eyelids* cloſe; *ſhuts* the *mouth*, and *pinches the lips* cloſe, or *bites* them. Suddenly the whole *body* is vehemently *agitated*. The perſon *walks* about *buſily*: *ſtops* abruptly. Then he *talks* to himſelf, or makes *grimaces*. If he ſpeaks to another, his *pauſes* are *very long*; the *tone* of his *voice unvarying*, and his *ſentences broken*, *expreſſing* half, and *keeping in* half of what ariſes in his mind.

*Vexation*,

*Vexation*, occaſioned by ſome real or imaginary misfortune, *agitates* the *whole frame*, and, beſides expreſſing itſelf with the *looks*, *geſtures*, *reſtleſſneſs*, and *tone* of *perplexity*, it adds *complaint*, *fretting*, and *lamenting*.

*Pity*, a mixed paſſion of love and grief, looks down upon diſtreſs with *lifted hands*; *eyebrows drawn down*; *mouth open*; and *features drawn together*. Its expreſſion, as to looks, and geſture, is the ſame with thoſe of *ſuffering*, (ſee *Suffering*), but more *moderate*, as the painful feelings are only ſympathetic, and therefore *one remove* as it were, more *diſtant* from the *ſoul*, than what one feels in his *own* perſon.

*Grief*, *ſudden*, and *violent*, expreſſes itſelf by *beating* the *head*; *groveling* on the *ground*; *tearing* of *garments*, *hair*, and *fleſh*; *ſcreaming* aloud, *weeping*, *ſtamping* with the *feet*, *lifting* the *eyes*, from time to time, to heaven; *hurrying* to and fro, running *diſtracted*, or *fainting* away, ſometimes *without recovery*. Sometimes violent grief produces a torpid ſullen ſilence, reſembling total *apathy**.

*Melancholy*, or fixed grief, is *gloomy ſedentary*, *motionleſs*. The lower *jaw falls*; the lips *pale*, the eyes are *caſt down*, *half-ſhut*, eyelids ſwelled and red, or livid, *tears* trickling *ſilent*, and unwiped; with a total *inattention* to every thing that paſſes.

*Words*,

* Curæ leves loquuntur; ingentes ſtupent. *Senec.* HIPP.

*Words*, if any, *few*, and thoſe *dragged* out, rather than *ſpoken*; the *accents weak*, and *interrupted*, *ſighs* breaking into the middle of ſentences and words.

*Deſpair*, as in a condemned criminal, or one, who has loſt all hope of ſalvation, *bends* the *eyebrows* downward; *clouds* the *forehead*; *rolls* the *eyes* around frightfully; *opens* the *mouth* toward the ears; *bites* the *lips*; *widens* the *noſtrils*; *gnaſhes* with the *teeth*, like a fierce wild beaſt. The *heart* is too much *hardened* to ſuffer *tears* to flow; yet the *eyeballs* will be *red* and *inflamed* like thoſe of an animal in a rabid ſtate. The *head* is *hung* down upon the breaſt. The *arms* are *bended* at the elbows: the *fiſts clenched* hard: the *veins* and *muſcles ſwelled*; the *ſkin livid*; and the whole *body ſtrained* and violently agitated; *groans*, expreſſive of inward torture, more frequently uttered than *words*. If any words, they are *few*, and expreſſed with a *ſullen*, *eager bitterneſs*; the tone of voice often *loud* and *furious*. As it often drives people to diſtraction, and ſelf-murder, it can hardly be over-acted by one, who would repreſent it.

*Fear*, violent and ſudden, *opens* very wide the *eyes* and *mouth*; ſhortens the noſe; draws *down* the *eyebrows*; gives the *countenance* an air of *wildneſs*; covers it with deadly *paleneſs*; draws *back* the *elbows* parallel with the ſides; *lifts* up the open *hands*, the fingers together, to the heighth of the breaſt, ſo that the palms face the dreadful object,

as

as ſhields oppoſed againſt it. One *foot* is drawn *back* behind the other, ſo that the *body* ſeems *ſhrinking* from the danger, and putting itſelf in a poſture for *flight*. The *heart beats* violently; the *breath* is fetched *quick* and *ſhort*; the whole *body* is thrown into a general *tremor*. The *voice* is *weak* and *trembling*; the *ſentences* are *ſhort*, and the *meaning confuſed* and *incoherent*. Imminent danger, real, or fancied, produces, in timorous perſons, as women and children, violent *ſhrieks*, without any *articulate* ſound of words; and ſometimes irrecoverably *confounds* the *underſtanding*; produces *fainting*, which is ſometimes followed by *death*.

*Shame*, or a ſenſe of one's *appearing* to a *diſadvantage*, before one's fellow-creatures, turns *away* the *face* from the beholders; covers it with *bluſhes*; *hangs* the *head*; caſts *down* the *eyes*, draws *down* the *eyebrows*; either ſtrikes the perſon *dumb*, or, if he attempts to ſay any thing in his own defence, cauſes his *tongue* to *faulter*, and *confounds* his *utterance*; and puts him upon making a thouſand *geſtures* and *grimaces*, to keep himſelf in *countenance*; all which only heighten the confuſion of his appearance.

*Remorſe*, or a painful *ſenſe* of *guilt*, caſts *down* the *countenance* and *clouds* it with *anxiety*; hangs *down* the *head*; draws the *eyebrows down* upon the eyes. The *right* hand beats the *breaſt*. The *teeth gnaſh* with anguiſh. The whole *body* is *ſtrained* and violently *agitated*. If this *ſtrong* remorſe is ſucceeded by

by the more gracious diſpoſition of *penitence*, or *contrition*; then the *eyes* are *raiſed* (but with great appearance of *doubting* and *fear*) to the throne of heavenly mercy; and immediately caſt *down* again to the *earth*. Then floods of *tears* are ſeen to flow. The *knees* are *bended*; or the *body proſtrated* on the ground. The *arms* are *ſpread* in a ſuppliant poſture, and the voice of *deprecation* is uttered with *ſighs*, *groans*, *timidity*, *heſitation*, and *trembling*.

*Courage*, ſteady, and cool, *opens* the *countenance*, gives the whole form an *erect* and *graceful* air. The accents are *ſtrong*, *full-mouthed*, and *articulate*, the voice *firm* and *even*.

*Boaſting*, or affected courage, is *loud*, *bluſtering*, *threatening*. The *eyes ſtare*; the *eyebrows* drawn *down*; the *face* is *red* and *bloated*; the *mouth pouts* out; the *voice hollow* and *thundering*; the arms are ſet a-kimbo; the *head* often *nodding* in a menacing manner; and the right *fiſt*, *clenched*, is *brandiſhed*, from time to time, at the perſon threatened. The right *foot* is often *ſtamped* upon the ground, and the *legs* take ſuch large *ſtrides*, and the *ſteps* are ſo *heavy*, that the earth ſeems to tremble under them.

*Pride* aſſumes a *lofty* look, bordering upon the aſpect and attitude of *anger*. The *eyes open*, but with the *eyebrows* conſiderably drawn *down*; the *mouth pouting* out; moſtly *ſhut*, and the *lips pinched* cloſe. The *words* walk out *a-ſtrut*, with a *ſlow*, *ſtiff*, *bombaſtic* affectation of importance. The

*arms*

*arms* generally *a-kimbo*, and the *legs* at a *diſtance* from one another, taking large *tragedy-ſtrides*.

*Obſtinacy* adds to the aſpect of pride, a dogged *ſourneſs*, like that of *malice*. See *Malice*.

*Authority opens* the *countenance*; but draws *down* the *eye-brows* a little, ſo far as to give the look of *gravity*. See *Gravity*.

*Commanding* requires an air a little more *peremptory*, with a look a little *ſevere* or *ſtern*. The *hand* is *held out*, and *moved toward* the perſon, to whom the order is given, with the *palm upwards*, and the *head* nods *toward* him.

*Forbidding*, on the contrary, draws the *head backward*, and puſhes the *hand* from one with the *palm downward*, as if going to lay it upon the perſon, to hold him down immoveable, that he may not do what is forbidden him.

*Affirming*, eſpecially with a judicial oath, is expreſſed by *lifting* the open right *hand*, and *eyes* toward heaven; or, if *conſcience* is appealed to, by laying the right *hand* upon the *breaſt*.

*Denying* is expreſſed by *puſhing* the open right *hand from* one; and *turning* the *face* the contrary way. See *Averſion*.

*Differing* in ſentiment may be expreſſed as refuſing. See *Refuſing*.

*Agreeing*

*Agreeing* in opinion, or conviction, as granting. See *Granting*.

*Exhorting*, as by a general at the head of his army, requires a *kind, complacent* look; unleſs matter of *offence* has paſſed, as neglect of duty, or the like.

*Judging* demands a *grave, ſteady look*, with deep *attention*; the *countenance* altogether clear from any appearance of either *diſguſt* or *favour*. The *accents ſlow, diſtinct, emphatical*, accompanied with *little action*, and that *very grave*.

*Reproving* puts on a *ſtern* aſpect, *roughens* the *voice*, and is accompanied with *geſtures* not much different from thoſe of *threatening*, but not ſo *lively*.

*Acquitting* is performed with a *benevolent, tranquil* countenance, and tone of *voice*; the right *hand*, if not both, *open, waved* gently toward the perſon acquitted, expreſſing *Diſmiſſion*. See *Diſmiſſing*.

*Condemning* aſſumes a *ſevere* look, but mixed with *pity*. The *ſentence* is to be *expreſſed* as with *reluctance*.

*Teaching, explaining, inculcating*, or giving *orders* to an *inferior*, requires an air of *ſuperiority* to be aſſumed. The *features* are to be compoſed to an authoritative *gravity*. The *eye ſteady*, and *open*, the *eyebrow* a little drawn *down* over it; but not ſo much as to look *ſurly* or *dogmatical*. The *tone* of voice varying according as the *emphaſis* requires, of which

which a *good deal* is neceſſary in expreſſing matter of this ſort. The *pitch* of the voice to be *ſtrong* and *clear*; the *articulation diſtinct*; the *utterance ſlow*, and the manner *peremptory*. This is the proper manner of pronouncing the *commandments* in the communion office. But (I am ſorry to ſay it) they are too commonly ſpoken in the ſame manner as the *prayers*, than which nothing can be more unnatural.

*Pardoning* differs from *acquitting*, in that the latter means *clearing* a perſon after trial, of *guilt*; whereas the former ſuppoſes *guilt*, and ſignifies merely delivering the guilty perſon from *puniſhment*. *Pardoning* requires ſome degree of *ſeverity* of *aſpect* and *tone* of voice, becauſe the pardoned perſon is not an object of entire *unmixed* approbation; otherwiſe its expreſſion is much the ſame as *granting*. See *Granting*.

*Arguing* requires a *cool ſedate, attentive aſpect*, and a *clear, ſlow, emphatical accent*, with much *demonſtration* by the *hand*. It differs from *teaching* (ſee *Teaching*) in that the look of *authority* is not wanting in *arguing*.

*Diſmiſſing*, with *approbation*, is done with a *kind aſpect* and *tone* of voice; the right *hand open*, gently *waved* toward the perſon. With *diſpleaſure*, beſides the look and tone of voice which ſuits diſpleaſure, the *hand* is haſtily *thrown out* toward the perſon diſmiſſed,

diſmiſſed, the *back* part toward him, the *countenance* at the ſame time turned *away* from him.

*Refuſing*, when accompanied with *diſpleaſure*, is expreſſed nearly in the *ſame* way. Without diſpleaſure it is done with a viſible *reluctance*, which occaſions the bringing out the words *ſlowly*, with ſuch a *ſhake* of the *head*, and *ſhrug* of the *ſhoulders*, as is natural upon hearing of ſomewhat, which gives us *concern*.

*Granting*, when done with *unreſerved* good-will, is accompanied with a *benevolent aſpect*, and *tone* of voice; the right *hand preſſed* to the left *breaſt*, to ſignify, how *heartily* the favour is granted, and the benefactor's *joy* in conferring it.

*Dependence*. See *Modeſty*.

*Veneration*, or worſhipping, comprehends ſeveral articles, as *aſcription*, *confeſſion*, *remorſe*, *interceſſion*, *thankſgiving*, *deprecation*, *petition*, &c. *Aſcription* of honour and praiſe to the peerleſs and ſupreme Majeſty of heaven, and *confeſſion*, and *deprecation*, are to be uttered with all that *humility* of *looks* and *geſture*, which can exhibit the moſt profound *ſelf-abaſement* and *annihilation*, before One, whoſe *ſuperiority* is *infinite*. The *head* is a little *raiſed*, but with the moſt apparent *timidity*, and *dread*; the *eye* is *lifted*, but immediately caſt *down* again, or *cloſed* for a *moment*; the *eyebrows* are drawn *down* in the moſt reſpectful manner; the *features*, and the whole

whole *body* and *limbs*, are all compoſed to the moſt profound *gravity*; one poſture continuing, without conſiderable *change*, during the whole performance of the duty. The *knees bended*, or the whole *body proſtrate*, or if the poſture be ſtanding, which ſcripture * does not diſallow, bending *forward*, as ready to proſtrate itſelf. The *arms ſpread* out, but *modeſtly*, as high as the *breaſt*; the *hands open*. The *tone* of the *voice* will be *ſubmiſſive*, *timid*, *equal*, *trembling*, *weak*, *ſuppliant*. The *words* will be brought out with a viſible *anxiety* and *diffidence* approaching to *heſitation*; *few*, and *ſlow*; nothing of vain *repetition* †, *haranguing*, flowers of *rhetoric*, or affected *figures* of *ſpeech*; all *ſimplicity*, *humility*, and *lowlineſs*, ſuch as becomes a *reptile* of the duſt, when preſuming to addreſs Him, whoſe *greatneſs* is tremendous beyond all *created conception*. In *interceſſion* for our fellow-creatures, which is preſcribed in ſcripture §, and in *thankſgiving*, the countenance will naturally aſſume a *ſmall* degree of *chearfulneſs* beyond what it was clothed with in *confeſſion* of ſin, and *deprecation* of puniſhment. But all affected *ornament* of *ſpeech*, or *geſture* in devotion, deſerves the ſevereſt cenſure, as being ſomewhat much worſe than abſurd.

*Reſpect* for a *ſuperior* puts on the looks and geſture of *modeſty*. See *Modeſty*.

*Hope*

* Mark xi. 25. † Mat. vi. 7. Luke vi. 28.
§ Mat. v. 44.

*Hope brightens* the *countenance*; *arches* the *eyebrows*; gives the *eyes* an *eager, wiſhful look*; *opens* the *mouth* to half a *ſmile*; *bends* the *body* a little *forward*, the *feet equal*; *ſpreads* the *arms*, with the *hands open*, as to *receive* the *object* of its longings. The *tone* of the voice is *eager*, and *unevenly*, inclining to that of *joy*; but curbed by a degree of *doubt* and *anxiety*. *Deſire* differs from *hope*, as to expreſſion, in this particular, that there is more appearance of *doubt* and *anxiety* in the *former*, than the *latter*. For it is one thing to *deſire* what is agreeable, and another to have a proſpect of actually *obtaining it*.

*Deſire* expreſſes itſelf by *bending* the *body* forward, and *ſtretching* the *arms* toward the object, as to graſp it. The *countenance ſmiling*, but *eager* and *wiſhful*; the *eyes* wide *open*, and *eyebrows raiſed*; the *mouth open*; the *tone* of voice *ſuppliant*, but *lively* and *chearful*, unleſs there be *diſtreſs* as well as deſire: the *expreſſions fluent* and *copious*; if no words are uſed, *ſighs* inſtead of them; but this is chiefly in *diſtreſs*.

*Love*, (ſucceſsful) lights upon the *countenance* into *ſmiles*. The *forehead* is *ſmoothed*, and enlarged; the *eyebrows* are *arched*, the *mouth* a little *open*, and *ſmiling*; the *eyes languiſhing*, and *half ſhut*, *dote* upon the beloved *object*. The *countenance* aſſumes the *eager* and *wiſhful* look of *deſire*, (ſee *Deſire* above) but mixed with an air of *ſatisfaction*, and

whole *body* and *limbs*, are all compoſed to the moſt profound *gravity*; one poſture continuing, without conſiderable *change*, during the whole performance of the duty. The *knees bended*, or the whole *body proſtrate*, or if the poſture be ſtanding, which ſcripture * does not diſallow, bending *forward*, as ready to proſtrate itſelf. The *arms ſpread* out, but *modeſtly*, as high as the *breaſt*; the *hands open*. The *tone* of the *voice* will be *ſubmiſſive*, *timid*, *equal*, *trembling*, *weak*, *ſuppliant*. The *words* will be brought out with a viſible *anxiety* and *diffidence* approaching to *heſitation*; *few*, and *ſlow*; nothing of vain *repetition* †, *haranguing*, flowers of *rhetoric*, or affected *figures* of *ſpeech*; all *ſimplicity*, *humility*, and *lowlineſs*, ſuch as becomes a *reptile* of the duſt, when preſuming to addreſs Him, whoſe *greatneſs* is tremendous beyond all *created conception*. In *interceſſion* for our fellow-creatures, which is preſcribed in ſcripture §, and in *thankſgiving*, the countenance will naturally aſſume a *ſmall* degree of *chearfulneſs* beyond what it was clothed with in *confeſſion* of ſin, and *deprecation* of puniſhment. But all affected *ornament* of *ſpeech*, or *geſture* in devotion, deſerves the ſevereſt cenſure, as being ſomewhat much worſe than abſurd.

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*repoſe.* The *accents* are *ſoft,* and *winning*; the *tone* of voice *perſuaſive, flattering, pathetic, various, muſical, rapturous,* as in *joy.* (See *Joy.*) The attitude much the ſame with that of *deſire.* Sometimes both *hands preſſed* eagerly to the *boſom. Love,* unſucceſsful, adds an air of *anxiety,* and *melancholy.* See *Perplexity* and *Melancholy.*

*Giving, inviting, ſoliciting,* and ſuch like actions, which ſuppoſe ſome degree of affection, real, or pretended, are accompanied with much the ſame looks and geſtures as expreſs love; but more moderate.

*Wonder,* or amazement, (without any other *intereſting* paſſion, as *love, eſteem,* &c.) *opens* the *eyes,* and makes them appear very *prominent*; ſometimes *raiſes* them to the *ſkies*; but oftner, and more expreſſively, fixes them on the *object,* if the cauſe of the paſſion be a *preſent* and *viſible* object, with the look, all except the wildneſs, of *fear.* (See *Fear.*) If the *hands* hold any thing, at the time, when the object of wonder appears, they immediately let it *drop,* unconſcious; and the whole *body fixes* in the *contracted, ſtooping* poſture of *amazement*; the *mouth open*; the *hands held* up *open,* nearly in the attitude of *fear.* (See *Fear.*) The *firſt* acceſs of this paſſion *ſtops* all *utterance.* But it makes amends afterwards by a copious *flow* of *words* and *exclamations.*

*Admiration,* a mixed paſſion, conſiſting of *wonder,* with *love* or *eſteem,* takes away the *familiar* geſture, and

and expreſſion of ſimple *love*. (See *Love*.) Keeps the *reſpectful look*, and *attitude*. (See *Modeſty* and *veneration*.) The *eyes* are *opened* wide, and now and then *raiſed* toward heaven. The *mouth* is *opened*. The *hands* are *liſted* up. The *tone* of the voice *rapturous*. This paſſion expreſſes itſelf *copiouſly*, making great uſe of the figure *hyperbole*.

*Gratitude* puts on an aſpect full of *complacency*. (See *Love*.) If the object of it is a character greatly *ſuperior*, it expreſſes much *ſubmiſſion*. (See *Modeſty*.) The right hand *preſſed* upon the *breaſt* accompanies, very properly, the expreſſion of a *ſincere* and *hearty* ſenſibility of obligation.

*Curioſity*, as of a buſy body, *opens* the *eyes* and *mouth*, *lengthens* the *neck*, *bends* the *body* forward, and *fixes* it in *one* poſture, with the *hands* nearly in that of *admiration*. See *Admiration*. See alſo *Deſire*, *Attention*, *Hope*, *Enquiry*, and *Perplexity*.

*Perſuaſion* puts on the looks of moderate *love*. (See *Love*.) Its *accents* are *ſoft*, *flattering*, *emphatical*, and *articulate*.

*Tempting*, or *wheedling*, expreſſes itſelf much in the ſame way; only carrying the *fawning* part to *exceſs*.

*Promiſing* is expreſſed with *benevolent* looks, the nod of conſent, and the open *hands* gently *moved* towards the perſon, to whom the promiſe is made;

the *palms upwards*. The *ſincerity* of the promiſer may be expreſſed by laying the right *hand* gently on the *breaſt*.

*Affectation* diſplays itſelf in a thouſand *different geſtures*, *motions*, *airs*, and *looks*, according to the *character*, which the perſon affects. Affectation of *learning* gives a ſtiff *formality* to the whole perſon. The *words* come ſtalking out with the *pace* of a *funeral proceſſion*; and every ſentence has the *ſolemnity* of an oracle. Affectation of *piety turns up* the goggling whites of the *eyes* to heaven, as if the perſon were in a trance, and *fixes* them in that poſture ſo long that the brain of the beholder grows giddy. Then comes up, deep-grumbling, a holy *groan* from the lower parts of the thorax; but ſo tremendous in ſound, and ſo long protracted, that you expect to ſee a goblin riſe, like an exhalation through the ſolid earth. Then he begins to *rock* from ſide to ſide, or backward and forward, like an aged pine on the ſide of a hill, when a briſk wind blows. The hands are claſped together, and often lifted, and the head often ſhaken with fooliſh vehemence. The tone of the voice is canting, or ſing-ſong lullaby, not much diſtant from an Iriſh howl; and the words godly doggrel. Affectation of *beauty*, and killing, puts a fine woman by turns into all ſorts of *forms*, *appearances*, and *attitudes*, but *amiable* ones. She undoes, by art, or rather by awkwardneſs (for true art conceals itſelf) all that nature had done for her. Nature formed her almoſt an *angel*, and

and ſhe, with infinite pains, makes herſelf a *monkey*. Therefore this ſpecies of affectation is eaſily imitated, or taken off. Make as many, and as *ugly grimaces*, *motions*, and *geſtures*, as can be made; and take care that *nature* never peep out; and you repreſent coquetiſh *affectation* to the life.

*Sloth*, appears by *yawning*, *doſing*, *ſnoring*, the *head dangling* ſometimes to one ſide, ſometimes to the other, the *arms* and *legs ſtretched* out, and every *ſinew* of the body *unſtrung*, the *eyes heavy*, or *cloſed*; the *words*, if any, *crawl* out of the mouth, but *half-formed*, ſcarce *audible* to any ear, and *broken off* in the middle by powerful *ſleep*.

People, who walk in their ſleep, (of which our inimitable *Shakeſpear* has, in his tragedy of MACBETH, drawn out a fine ſcene) are ſaid to have their eyes open; though they are not, the more for that, conſcious of any thing, but the dream, which has got poſſeſſion of their imagination. I never ſaw one of thoſe perſons; therefore cannot deſcribe their manner from nature; but I ſuppoſe their ſpeech is pretty much like that of perſons dreaming, *inarticulate*, *incoherent*, and very *different*, in its *tone*, from what it is, when *waking*.

*Intoxication* ſhews itſelf by the *eyes half-ſhut*, *ſleepy*, *ſtupid*, *inflamed*. An *idiot ſmile*, a ridiculous *ſurlineſs*, or affected *bravado*, diſgraces the *bloated countenance*. The *mouth open* tumbles out nonſenſe

in

in heaps, without *articulation* enough for any ear to take it in, and unworthy of attention, if it could be taken in. The *head* ſeems too *heavy* for the neck. The *arms dangle* from the ſhoulders, as if they were almoſt cut away, and hung by ſhreds. The *legs totter* and *bend* at the knees, as ready to *ſink* under the *weight* of the reeling body. And a general *incapacity*, *corporeal* and *mental*, exhibits *human* nature ſunk below the *brutal*.

*Anger*, (violent) or rage, expreſſes itſelf with *rapidity*, *interruption*, *noiſe*, *harſhneſs*, and *trepidation*. The *neck ſtretched* out; the *head forward*, often *nodding* and *ſhaken* in a *menacing* manner, againſt the object of the paſſion. The *eyes red*, *inflamed*, *ſtaring*, *rolling*, and *ſparkling*; the *eyebrows* drawn *down* over them, and the *forehead wrinkled* into clouds. The *noſtrils ſtretched* wide; every *vein ſwelled*; every *muſcle ſtrained*; the breaſt heaving, and the *breath* fetched *hard*. The *mouth open*, and drawn on each ſide toward the *ears*, ſhewing the *teeth*, in a *gnaſhing* poſture. The face bloated, pale, red, or, ſometimes almoſt black. The *feet ſtamping*; the right *arm* often *thrown out*, and *menacing* with the *clenched fiſt ſhaken*, and a general and violent *agitation* of the whole *body*.

*Peeviſhneſs*, or ill nature, is a lower degree of anger; and is therefore expreſſed in the above manner, only more *moderate*; with *half-ſentences*, and *broken*

*broken ſpeeches*, uttered haſtily; the *upper lip drawn* up *diſdainfully*; the *eyes aſquint* upon the object of diſpleaſure.

*Malice*, or *ſpite*, *ſets* the *jaws*, or *gnaſhes* with the *teeth*; ſends blaſting *flaſhes* from the *eyes*; draws the *mouth* toward the *ears*; *clenches* both *fiſts*, and *bends* the *elbows* in a *ſtraining* manner. The *tone* of voice and *expreſſion*, are much the ſame with that of *anger*; but the *pitch* not ſo *loud*.

*Envy* is a little more *moderate* in its geſtures, than *malice*; but much the ſame in kind.

*Revenge* expreſſes itſelf as *malice*.

*Cruelty*. See *Anger*, *Averſion*, *Malice*, and the other iraſcible paſſions.

*Complaining*, as when one is under violent bodily *pain*, *diſtorts* the *features*; almoſt *cloſes* the *eyes*; ſometimes *raiſes* them *wiſhfully*; *opens* the *mouth*; *gnaſhes* with the *teeth*; *draws* up the *upper lip*; draws *down* the *head* upon the *breaſt*, and the whole *body* together. The *arms* are violently *bent* at the elbows, and the *fiſts* ſtrongly *clenched*. The *voice* is uttered in *groans*, *lamentations*, and violent *ſcreams*. Extreme *torture* produces *fainting*, and *death*.

*Fatigue*, from ſevere labour, gives a general *languor* to the whole *body*. The *countenance* is *dejected*. (See *Grief*.) The arms hang liſtleſs; the *body*,

*body*, if ſitting, or lying along be not the poſture, *ſtoops* as in old age. (See *Dotage.*) The *legs*, if walking, are *dragged* heavily along, and ſeem at every ſtep ready to *bend* under the weight of the body. The *voice* is *weak*, and the *words* hardly enough *articulated* to be underſtood.

*Averſion*, or hatred, expreſſed to, or of any perſon, or thing, that is odious to the ſpeaker, occaſions his drawing *back*, as *avoiding* the *approach* of what he hates; the *hands*, at the ſame time, thrown *out ſpread*, as if to keep it off. The *face* turned *away* from that ſide toward which the hands are thrown out; the *eyes* looking *angrily* and *aſquint* the ſame way the hands are directed; the *eyebrows* drawn *downward*; the upper *lip* diſdainfully *drawn up*; but the teeth ſet. The *pitch* of the voice *loud*; the *tone chiding, unequal, ſurly, vehement.* The *ſentences ſhort, and abrupt.*

*Commendation*, or approbation, from a ſuperior, puts on the aſpect of *love* (excluding *Deſire*, and *Reſpect*) and expreſſes itſelf in a *mild tone* of voice; the *arms* gently *ſpread*; the *palms* of the *hands* toward the perſon approved. *Exhorting*, or *encouraging*, as of an army by a general, is expreſſed with ſome part of the looks and action of *courage.*

*Jealouſy* would be likely to be well expreſſed by one, who had often ſeen priſoners tortured in the dungeons of the *inquiſition*, or who had ſeen what the dungeons of the inquiſition are the beſt earthly emblem of; I mean *Hell.* For next to being in the

the pope's, or in Satan's priſon, is the torture of him who is poſſeſſed with the ſpirit of *jealouſy*. Being a mixture of paſſions directly contrary to one another; the perſon, whoſe ſoul is the ſeat of ſuch confuſion and tumult, muſt be in as much greater miſery than Prometheus, with the vulture tearing his liver, as the pains of the *mind* are greater than thoſe of the *body*. Jealouſy is a ferment of *love*, *hatred*, *hope*, *fear*, *ſhame*, *anxiety*, *ſuſpicion*, *grief*, *pity*, *envy*, *pride*, *rage*, *cruelty*, *vengeance*, *madneſs*, and if there be any other tormenting paſſion, which can agitate the human mind. Therefore to expreſs *jealouſy* well, requires that one know how to repreſent juſtly all theſe *paſſions* by turns (See *Love*, *Hatred*, &c.) and often ſeveral of them *together*. *Jealouſy* ſhews itſelf by *reſtleſſneſs*, *peeviſhneſs*, *thoughtfulneſs*, *anxiety*, *abſence* of mind. Sometimes it burſts out in piteous *complaint*, and *weeping*; then a gleam of *hope*, that all is yet well, lights up the countenance into a momentary ſmile. Immediately the face, clouded with a general *gloom*, ſhews the mind *overcaſt* again with horrid *ſuſpicions*, and frightful *imaginations*. Then the *arms* are *folded* upon the *breaſt*; the *fiſts* violently *clenched*; the *rolling*, *bloody eyes* dart *fury*. He *hurries* to and fro; he has no more *reſt*, than a ſhip in a troubled ſea, the ſport of winds and waves. Again, he *compoſes* himſelf a little to reflect on the *charms* of the ſuſpected perſon. She appears to his imagination like the *ſweetneſs* of the riſing *dawn*.

Then his monſter-breeding fancy repreſents her as *falſe*, as ſhe is *fair*. Then he *roars* out as one on the *rack*, when the cruel engine rends every joint, and every ſinew burſts. Then he throws himſelf on the *ground*. He *beats* his *head* againſt the pavement. Then he ſprings up, and with the look and action of a *fury* burſting hot from the abyſs, he ſnatches the inſtrument of death, and, after ripping up the boſom of the loved, ſuſpected, hated, lamented, fair one, he ſtabs himſelf to the heart, and exhibits a ſtriking proof, how terrible a creature a puny mortal is, when agitated by an infernal paſſion.

*Dotage*, or infirm *old age*, ſhews itſelf by *talkativeneſs*, *boaſting* of the paſt, *hollowneſs* of *eyes* and *cheeks*, *dimneſs* of *ſight*, *deafneſs*, *tremor* of *voice*, the *accents*, through default of teeth, ſcarce *intelligible*; *hams weak*, *knees tottering*, *head paralytic*, hollow *coughing*, frequent *expectoration*, breathleſs *wheezing*, laborious *groaning*, the *body ſtooping* under the inſupportable load of years, which ſoon will cruſh it into the duſt, from whence it had its origin.

*Folly*, that is, of a natural *idiot*, gives the *face* an habitual thoughtleſs, brainleſs *grin*. The *eyes dance* from object to object, without ever fixing *ſteadily* upon any one. A thouſand *different* and *incoherent paſſions*, *looks*, *geſtures*, *ſpeeches*, and *abſurdities*, are played off every moment.

*Diſtraction*

*Diſtraction opens* the *eyes* to a frightful wildneſs; *rolls* them *haſtily* and *wildly* from object to object: *diſtorts* every *feature*; *gnaſhes* with the *teeth*; *agitates* all the parts of the *body*; *rolls* in the *duſt*; *foams* at the *mouth*; utters, with hideous *bellowings*, execrations, blaſphemies, and all that is *fierce* and *outrageous*; ruſhes *furiouſly* on all who approach; and, if not reſtrained, *tears* its own *fleſh*, and *deſtroys* itſelf.

*Sickneſs* has *infirmity* and *feebleneſs* in every motion and utterance. The *eyes dim*, and almoſt *cloſed*; *cheeks pale* and *hollow*; the *jaw fallen*; the *head* hung *down*; as if too *heavy* to be ſupported by the neck. A general *inertia* prevails. The *voice trembling*; the *utterance* through the noſe; every ſentence accompanied with a *groan*; the *hand ſhaking*, and the *knees tottering* under the body; or the *body ſtretched* helpleſs on the *bed*.

*Fainting* produces a ſudden *relaxation* of all that holds the human frame together, every ſinew and ligament unſtrung. The *colour flies* from the vermilion cheek; the ſparkling *eye* grows *dim*. Down the *body drops*, as helpleſs, and as ſenſeleſs, as a maſs of *clay*, to which, by its colour and appearance it ſeems haſtening to *reſolve itſelf*. Which leads me to conclude with

*Death*, the awful end of all fleſh; which exhibits nothing in appearance different from what I have

have been juſt deſcribing; for fainting continued ends in death; a ſubject almoſt too *ſerious* to be made a matter of artificial *imitation*.

*Lower* degrees of every paſſion are to be expreſſed by more *moderate* exertions of *voice* and *geſture*, as every public ſpeaker's diſcretion will ſuggeſt to him.

*Mixed* paſſions, or emotions of the mind, require a *mixed* expreſſion. *Pity*, for example, is compoſed of *grief* and *love*. It is therefore evident, that a correct ſpeaker muſt, by his looks and geſtures, and by the tone and pitch of his voice, expreſs both *grief* and *love*, in expreſſing *pity*, and ſo of the reſt.

There may be *other* humours or paſſions, beſide theſe, which a reader, or ſpeaker, may have occaſion to expreſs. But theſe are the *principal*. And, if there be any *others*, they will occur among the following *examples* for practice taken from various authors, and *rules* will be given for expreſſing them. And though it may be alledged, that *ſome* of theſe paſſions, or humours, are ſuch, as hardly *ever* come in the way of the ſpeaker at the *bar*, in the *pulpit*, or either houſe of *parliament*, it does not therefore follow, that the labour of ſtudying and practiſing the proper ways of expreſſing them is *uſeleſs*. On the contrary, every ſpeaker will find his

his account in *enlarging* his ſphere of *practice*. A gentleman may not have occaſion every day, to *dance* a *minuet:* but he has occaſion to go into company every day; and he will go into a room with much the better grace for his having learned to *dance* in the moſt *elegant* manner. The *orator* may not have actual occaſion to expreſs *anger*, *jealouſy*, *malice*, and ſome few others of the more *violent* paſſions, for which I have here given rules. But he will, by applying his organs of elocution to expreſs *them*, acquire a maſterly *eaſe* and *fluency*, in expreſſing thoſe he has actually *occaſion* to expreſs.

It is to be remembered, that the *action*, in expreſſing the various humours and paſſions, for which I have here given rules, is to be ſuited to the *age*, *ſex*, *condition*, and *circumſtances* of the character. Violent *anger*, or *rage*, for example, is to be expreſſed with great agitation, (ſee *Anger*) but the rage of an infirm *old man*, of a *woman*, and of a *youth*, are all different from one another, and from that of a man in the *flower* of his age, as every ſpeaker's diſcretion will ſuggeſt. A *hero* may ſhew *fear*, or *ſenſibility* of *pain:* but not in the ſame *manner* as a *girl* would expreſs thoſe ſenſations. Grief may be expreſſed by a perſon reading a melancholy ſtory, or deſcription, in a room. It may be acted upon the ſtage. It may be dwelt upon by the pleader at the bar; or it may have a place in a ſermon. The paſſion is ſtill grief. But the

the manner of expreſſing it will be different in each of the ſpeakers, if they have judgment.

A *correct* ſpeaker does not make a *movement* of limb, or feature, for which he has not a *reaſon*. If he addreſſes *heaven*, he looks *upward*. If he ſpeaks to his *fellow creatures*, he looks round *upon them*. The *ſpirit* of what he ſays, or is ſaid to him, appears in his *look*. If he expreſſes *amazement*, or would excite it, he *liſts* up his *hands* and *eyes*. If he *invites* to virtue and happineſs, he *ſpreads* his *arms*, and *looks benevolence*. If he *threatens* the vengeance of heaven againſt vice, he *bends* his *eyebrow* into *wrath*, and *menaces* with his *arm* and *countenance*. He does not *needleſsly ſaw* the *air* with his *arm*, nor *ſtab* himſelf with his *finger*. He does not clap his right *hand* upon his *breaſt*, unleſs he has occaſion to ſpeak of *himſelf*, or to introduce *conſcience*, or ſomewhat *ſentimental*. He does not ſtart *back*, unleſs he wants to expreſs *horror* or *averſion*. He does not come *forward*, but when he has occaſion to *ſolicit*. He does not *raiſe* his voice, but to expreſs ſomewhat peculiarly *emphatical*. He does not *lower* it, but to *contraſt* the *raiſing* of it. His *eyes*, by turns, according to the *humour* of the matter he has to expreſs, *ſparkle* fury; *brighten* into joy; *glance* diſdain; *melt* into grief; *frown* diſguſt and hatred; *languiſh* into love; or *glare* diſtraction.

But

But to apply *properly*, and in a maſterly manner, the almoſt endleſly various external expreſſions of the different paſſions and emotions of the mind, for which nature has ſo curiouſly fitted the human frame——hic labor——*here* is the *difficulty*. Accordingly a conſummate public *ſpeaker* is truly a *phenix*. But much leſs than all this, is, generally ſpeaking, ſufficient for moſt occaſions.

There is an *error*, which is too inconſiderately received by many judicious perſons, *viz.* that a public ſpeaker's ſhewing himſelf to be in *earneſt*, will alone ſecure him of duly *affecting* his *audience*. Were this true, the enthuſiaſtic *rant* of the *fanatic*, who is often very much in *earneſt*, ought to *pleaſe* the *judicious*; in whom, on the contrary we know, it excites, only *laughter*, or *pity*. It is granted, that *nature* is the *rule* by which we are to *ſpeak*, and to *judge* of propriety in ſpeaking. And every public *ſpeaker*, who faithfully, and in a maſterly manner, *follows* that univerſal guide, commands *attention* and *approbation*. But a ſpeaker may, either through incurable natural *deficiency*, or by deviating into ſome incorrigible *abſurdity* of manner, expreſs the *real* and the *warm* ſentiments of his *heart*, in ſuch an *awkward* way, as ſhall effectually *defeat* his whole deſign upon thoſe who hear him, and render *himſelf* the object of their ridicule. It is not enough, as Quintilian * ſays, to be a *human creature*, to make a *good ſpeaker*. As, on one

* INST. ORAT. p. 442.

one hand, it is *not true*, that a *ſpeaker*'s ſhewing himſelf in *earneſt* is alone *ſufficient*, ſo on the other, is it certain, that if he does not *ſeem* to be in *earneſt* †, he cannot but *fail* of his deſign.

There is a true *ſublime* in *delivery*, as in the *other* imitative *arts*; in the *manner* as well as in the *matter*, of what an orator delivers. As in *poetry*, *painting*, *ſculpture*, *muſic*, and the other elegancies, the true *ſublime* conſiſts in a ſet of *maſterly*, *large*, and *noble* ſtrokes of *art*, ſuperior to florid *littleneſs*: ſo it is in *delivery*. The *accents* are to be *clear* and *articulate*; every *ſyllable ſtanding off* from that which is next to it, ſo that they might be *numbered* as they proceed. The *inflections* of the voice are to be ſo diſtinctly *ſuited* to the *matter*, that the *humour* or *paſſions* might be *known* by the *ſound* of the *voice* only, where there could not be one *word heard*. And the *variations* are to be, like the full ſwelling *folds* of the *drapery* in a fine picture, or ſtatue, *bold* and *free*, and *forcible*.

True eloquence does not wait for cool *approbation*. Like irreſiſtible *beauty*, it *tranſports*, it *raviſhes*, it *commands* the *admiration* of all, who are within its reach. If it allows *time* to *criticiſe*, it is not *genuine*. It ought to *hurry* us out of ourſelves, to *engage* and *ſwallow* up our whole *attention*; to *drive* every thing out of our *minds*, beſides the *ſubject*

† ——— Si vis me flere, dolendum eſt
Prius ipſi tibi. Hor.

*ſubject* it would hold forth, and the *point*, it wants to *carry*. The hearer finds himſelf as *unable* to reſiſt it, as to blow out a *conflagration* with the *breath* of his *mouth*, or to *ſtop* the ſtream of a river with his *hand*. His *paſſions* are no longer *his own*. The *orator* has taken *poſſeſſion* of them; and with ſuperior power, *works* them to whatever he *pleaſes*.

There is no *earthly object* capable of making ſuch *various*, and ſuch *forcible* impreſſions upon the human mind, as a conſummate *ſpeaker*. In viewing the *artificial creations*, which flow from the pencil of a Raphael, the critical *eye* is indeed delighted to a high pitch, and, the delight is *rational*, becauſe it flows from ſources, *unknown* to beings *below* the *rational* ſphere. But the ear remains wholly *unengaged* and *unentertained*.

In liſtening to the raptures of Corelli, Geminiani, and Handel, the flood of pleaſure which pours upon the *ear*, is almoſt too much for human nature. And muſic applied to expreſs the ſublimities of *poetry*, as in the oratorio of Samſon, and the Allegro and Penſoroſo, yields a pleaſure ſo truly *rational*, that a Plato, or a Socrates, need not be *aſhamed* to declare their *ſenſibility* of it. But here again, the *eye* has not its gratification. For the opera (in which *action* is joined with *muſic*, in order to entertain the *eye* at the ſame time with the *ear*) I muſt beg leave, with all due ſubmiſſion to the taſte of the great, to conſider as a *forced conjunction* of two things,

things, which *nature* does not *allow* to go *together*. For it never will be other than *unnatural*, to ſee heroes *fighting*, *commanding*, *threatening*, *lamenting*, and making *love* in the warblings of an Italian *ſong*.

It is only the elegant *ſpeaker*, who can at *once* regale the *eye* with the view of its moſt amiable object, the human form in all its glory; the *ear* with the original of all muſic; the *underſtanding* with its proper and natural *food*, the knowledge of important truth; and the *imagination* with all that, in nature, or in art, is *beautiful*, *ſublime*, or *wonderful*. For the orator's *field* is the *univerſe*, and his ſubjects are *all* that is known of God, and his works; of ſuperior natures, good and evil, and their works; and of terreſtrials, and theirs.

In a conſummate ſpeaker, whatever there is of *corporeal* dignity, or beauty, the majeſty of the human *face* divine, the grace of *action*, the piercing *glance*, or gentle *languiſh*, or fiery *flaſh* of the *eye*; whatever of lively *paſſion*, or ſtriking *emotion* of mind, whatever of fine *imagination*, of wiſe *reflection*, or irreſiſtible *reaſoning*; whatever of *excellent* in human nature, all that the *hand* of the *Creator* has impreſſed, of his *own image* upon the *nobleſt* creature we are acquainted with, all this appears in the conſummate *ſpeaker* to the higheſt *advantage*. And whoever is proof againſt ſuch a diſplay of all that is noble in human nature, muſt have neither

*eye*,

*eye*, nor *ear*, nor *paſſion*, nor *imagination*, nor *taſte*, nor *underſtanding*.

Though it may be alledged, that a great deal of *geſture*, or *action*, at the *bar*, or in the *pulpit*, eſpecially the *latter*, is not wanted, nor is quite in *character*; it is yet certain, that there is no part of the man, that has not its proper *attitude*. The *eyes* are not to be *rolled* along the cieling, as if the ſpeaker thought himſelf in duty bound to take care how the flies behave themſelves. Nor are they to be conſtantly caſt *down* upon the ground, as if he were before his judge receiving ſentence of death. Nor to be fixed upon *one point*, as if he ſaw a ghoſt. The *arms* of the *preacher* are not to be *needleſly thrown out*, as if he were drowning in the pulpit, or *brandiſhed*, after the manner of the ancient *pugiles*, or boxers, exerciſing themſelves by fighting with their own ſhadow, to prepare them for the Olympic conteſts. Nor, on the contrary, are his *hands* to be *pocketed up*, nor his *arms* to *hang* by his ſides as lank as if they were both *withered*. The *head* is not to ſtand *fixed*, as if the ſpeaker had a perpetual crick in his neck. Nor is it to *nod* at every third word, as if he were acting Jupiter, or his would be-ſon Alexander *.

A judicious

* With raviſh'd ears
The monarch hears;
Aſſumes the god,
Affects to nod,
And ſeems to ſhake the ſpheres.
*Dryden*'s Odes

A judicious ſpeaker is maſter of ſuch a *variety* of decent and natural *motion*, and has ſuch command of attitude, that he will not be long enough in *one poſture* to *offend* the eye of the ſpectator. The *matter*, he has to pronounce, will ſuggeſt the propriety of *changing* from time to time, his *look*, his *poſture*, his *motion*, and *tone* of voice, which if they were to continue too long the *ſame*, would become *tedious*, and *irkſome* to the beholders. Yet he is not to be every moment *changing* poſture, like a harlequin, nor *throwing* his *hands* about, as if he were ſhewing legerdemain tricks.

Above all things, the public ſpeaker is *never* to *forget* the great *rule*, ARS EST CELARE ARTEM. It would be infinitely more pleaſing to ſee him deliver himſelf with as little *motion*, and no better *attitude*, than thoſe of an Egyptian *mummy*, than *diſtorting* himſelf into all the *violations* of *decorum*, which *affectation* produces. *Art, ſeen through*, is *execrable*.

*Modeſty* ought ever to be *conſpicuous* in the behaviour of all, who are obliged to exhibit themſelves before the eye of the *public*. Whatever of *geſture*, or exertion of *voice*, ſuch perſons uſe, they ought to appear plainly to be *drawn* into them by the *importance*, *ſpirit* or *humour* of the *matter*. If the ſpeaker uſes any *arts* of *delivery*, which *appear* plainly to be *ſtudied*; the effect will be, that his *awkward* attempt to work upon the paſſions of his hearers,

hearers, by means, of which he *is not maſter*, will render him *odious* and *contemptible* to them. With what *ſtiff* and *pedantic ſolemnity* do ſome public ſpeakers utter *thoughts*, ſo *trifling*, as to be *hardly worth uttering at all!* And what *unnatural* and *unſuitable tones* of voice, and *geſticulations*, do others apply, in delivering what, by *their* manner of delivering, one would be apt to queſtion, not only whether it is their *own* compoſition, but whether they really *underſtand* it.

The *clergy* have one conſiderable *apology* from the awkwardneſs of the *place* they ſpeak from. A *pulpit* is, by its very *make*, neceſſarily *deſtructive* of all *grace* of *attitude*. What could even a *Tully* do in a *tub*, juſt *big enough* for him to *ſtand* in *immerſed* up to the *arm-pits*, *pillowing* his *chin* upon its *cuſhion*, as Milton deſcribes the ſun upon the orient wave? But it is hardly to be expected, that this, or any other *impropriety* in *ſacred matters*, of which there are many *greater*, ſhould be *altered*. *Errors*, in *them*, become, by long eſtabliſhment, *ſacred**. And I doubt not, but ſome of the *narrower* part of the *clergy*, as well as of the *people*, would think any other form of a pulpit, than the *preſent*, though much *fitter* for *exhibiting* the *ſpeaker* to an advantage, an *innovation* likely to prove *dangerous* to *religion*, and, which is worſe, to the *church*.

Nor

* See the writings of many of the *clergy themſelves* to this purpoſe, as Dr. *Clarke*, *Hare*, *Hoadley*, *Whiſton*, *Clayton*, &c. the CANDID DISQUISITIONS, and the CONFESSIONAL.

Nor is it to be expected, that *decorum* of manner in *preaching* ſhould be carried to any great perfection in England, while *reading* is thought to be *preaching*. If the Greek and Roman orators had *read* their ſermons, the effect would have been, I ſuppoſe, pretty much the ſame as that which ſermons produce among us. The hearers might have, many of them, *dropped aſleep*. In ſome foreign countries, preachers are ſo much aware of the diſadvantage of *reading*, that ſuch, as have *weak memories*, have a prompter behind, in the pulpit, out of ſight. However, it muſt be owned, that, if preachers would beſtow a little pains in committing to *memory* the ſubſtance of their diſcourſes, ſo as not to be *ſlaves* to written *notes*, and endeavour to gain a tolerable *readineſs* at extemporary *amplification* (which at the *bar* is *indiſpenſable*) their diſcourſes might have *effect*, tho' the *eye* ſhould now and then be *caſt* upon the *notes*, if not in a *clumſy* manner, and with *heſitation*. *Quintilian* * *himſelf* will not object to *ſo much* uſe of notes, as I have here allowed; though he abſolutely requires his orator to be poſſeſſed of a *memory* †.

To hear a *judicious* and *elegant* diſcourſe from the pulpit, which would, in *print*, make a noble figure, *murdered*

* INST. ORAT. L. x. C. vii.

† Dean Swift, in his LETTER TO A YOUNG CLERGYMAN, writes, on this ſubject, as follows:

" I cannot but think, that what is *read*, differs as much from " what is repeated *without book*, as a copy does from an original. At " the ſame time I am fully ſenſible, what an extreme difficulty it " would be upon you to alter this; and that if you did, your ſer-

" mons

*murdered* by him, who had learning and taſte to compoſe it, but, having been neglected as to one important part of his education, knows not how to deliver it otherwiſe than with a *tone* between *ſinging* and *ſaying*, or with a *nod* of his *head*, to enforce, as with a hammer, every emphatical word, or with the ſame unanimated *monotony*, in which he was uſed to repeat *Quæ genus* at Weſtminſter ſchool; what can be imagined more *lamentable!* Yet what more *common!* Were the educators of youth, intended for the miniſtry, of the opinion of the *prince* of *orators*, viz. that delivery is the *firſt*, *ſecond*, and *third* part of *oratory*, they would *ſpare* ſome time from the many *leſs neceſſary* parts of ſchool learning, to apply it to one ſo very *eſſential*; without which the weight of the moſt *ſacred ſubject*, the greateſt depth of *critical diſquiſition*, the moſt unexceptionable *reaſoning*, the moſt accurate *arrangement* of *matter*, and the moſt ſtriking *energy* of *ſtyle*, are all *loſt* upon an audience; who ſit *unaffected*, and depart *unimproved*. From hence it is, that while places of public *worſhip* are almoſt *empty*, *theatres* are *crowded*. Yet in the *former* the moſt *intereſting* ſubjects are treated. In the *latter* all is *fiction*. To the *former* all are invited without any *expence*.

" mons would be much leſs valuable than otherwiſe, for want of " time to improve and correct them. I would therefore gladly come " to a compromiſe with you in this matter."

He then goes on to adviſe, that he ſhould write his ſermons in a large fair hand, and read them over ſeveral times before delivering them, ſo as to be able, with the help of an eye caſt down now and then upon the paper, to pronounce them with eaſe and force.

*expence.* The *charge* and *trouble* of attending the *latter* are *conſiderable.* But it will not be otherwiſe, ſo long as the ſpeakers in the former take no more pains to enforce their public inſtructions, than if they delivered *fictions*, and thoſe in the *latter* beſtow ſo much to make *fictions* ſeem *true.* It may be ſaid, this obſervation has *often* been made *before.* The more is the *pity.* And it ought to be *often* made *again*, and to be *dwelt upon*, till the fault is amended.

Did preachers labour to acquire a maſterly *delivery*, places of public *inſtruction* would be *crowded*, as places of public *diverſion* are *now.* *Rakes* and *Infidels*, merely to ſhew their *taſte*, would frequent them. Could *all* frequent them, and *none* profit?

It is common to hear complaints, from the clergy, of the *inattention* of their hearers, even to *dozing*, and ſometimes to profound *ſleep.* But *where* does this complaint fall at *laſt?* Even upon the *preachers* themſelves, who addreſs their hearers with ſuch *coldneſs* and *indifference*, as to leave them *nothing* to do, but to *go to ſleep.* Let the preacher but *exert* himſelf properly, and he may *defy* his hearers to go to *ſleep*, or withdraw their *attention* for a moment.

The clergy are likewiſe very full of their complaints of the little *effect* their labours produce. *Infidelity* and *vice*, they cry, prevail more than ever.

Churches

Churches are poorly *filled*. And thoſe, who attend, for faſhion's ſake, are not much *better* than their *neighbours*.

But what is the *plain Engliſh* of this lamentable outcry? Why, truly, that they find people *loth* to go to the places of public inſtruction to be *diſguſted* or *lulled* to *ſleep*. And, that, when they *have them there*, they cannot *perſuade* them to quit their vices and follies by *lolling* twenty minutes upon a velvet cuſhion, and *reading* to them a *learned diſcourſe*. That they cannot *warm* them to the love of virtue by a *cold*, ill-read, pulpit harangue. That they cannot win their *affections*, whilſt they *neglect* all the *natural* means for *working* upon the human *paſſions*. That they cannot *kindle* in them that *burning* zeal which ſuits the moſt *important* of all *intereſts*, by talking to them with the *coolneſs* of a ſet of *Stoic philoſophers*, of the *terrors* of the *Lord*, of the *worm*, that *never dies*, and the *fire* that is *not quenched*, and of future *glory*, *honour*, and *immortality*, of everlaſting *kingdoms*, and heavenly *thrones*.

I know it is common for preachers to plead, in *excuſe* of the *frigidity* of their manner, in addreſſing their audiences, their *modeſty*, and fear of being accuſed of *affectation*. But are *theſe* any *hindrance* to the elocution of the *actors*, or even of the *actreſſes*; who, by ſtudy, and practice, come to get the better of *timidity*, and to attain an elegant and

correct utterance (and are indeed, the *only ſpeakers* we have in England) without any appearance of *affectation*; which would render them *unſufferable*. But do our *preachers*, in general, beſtow *any thought*, or uſe *any means*, of any kind, for improving themſelves in ſpeaking? The younger part of the *players rehearſe*, and *practiſe over* and *over*, *many* a *time*, and are *long* under the *tuition* of the principal actors, before they appear in public. But there are, I believe, *no other* public ſpeakers among us, who take ſuch *pains*; though they beſtow *great pains* in improving themſelves in *learning*; which ſhews, that the *neglect* of *this* accompliſhment is more owing to the want of a due *ſenſe* of its *uſefulneſs*, than to any *other* cauſe. And yet, of the two, *learning* is much *leſs neceſſary* to a *preacher*, than ſkill in *perſuading*. Quintilian * makes this *latter* the *ſupreme excellence* in his *orator*.

Let the reader only conſider, that a *ſhoemaker* or a *taylor*, is under a *maſter ſeven years*, at leaſt, before he ſets up for himſelf. But the *preacher* goes into the pulpit at *once*, without ever having had *one leſſon*, or article of inſtruction in that part of his art, which is the *chief* and moſt weighty, and without which all his *other accompliſhments* are worth *nothing*, toward gaining the *end* of *preaching*.

It may be alledged, that the *clergy* cannot be expected to be great *orators* for *fifty*, or a *hundred* pounds

* Quint. Inſt. Orat. L. vi. C. ii.

pounds a year, which poor pittance is as much as many hundreds, I may ſay thouſands, of them, have to maintain themſelves and their families. The more is the pity.

But there are many *players* who do not get *more* than the lower clergy. And yet *they ſtudy hard*, for no greater encouragement, and actually acquire ſuch ſkill in *working* upon the *paſſions* of mankind, that, for my part, if I wanted to have a compoſition of mine *well ſpoken*, I would put it into the hands of a ſecond-rate player, rather than of *any preacher* I ever heard.

What could be imagined more *elegant*, if *entertainment alone* were ſought; what more *uſeful*, if the *good* of *mankind* were the object, than the ſacred function of preaching, *properly performed?* Were the moſt *intereſting* of ſubjects treated with proper perſpicuity and adequate judgment, and well wrought diſcourſes delivered to liſtening crowds with that *dignity* which becomes a teacher of Divine truth, and with that *energy*, which ſhould ſhew, that the *preacher* ſpoke from his *own heart*, and meant to ſpeak to the *hearts* of his *hearers*, what *effects* might not *follow?* Mankind are not *wood*, or *ſtone*. They are undoubtedly capable of being *rouſed* and *ſtartled*. They may be *drawn*, and *allured*. The voice of an able preacher, thundering out the Divine *threatenings* againſt *vice*, would be in the ear of the *offender* as if he heard the ſound of the laſt

*trumpet* ſummoning the dead to judgment. And the *gentle call* of *mercy* encouraging the *terrified*, and almoſt *deſpairing penitent* to look up to his offended heavenly Father, would ſeem as the *ſong* of *angels*. A whole multitude might be *lifted* to the *ſkies*. The world of ſpirits might be opened to the eyes of their minds. The terrors of that puniſhment which awaits vice; the glories of that ſtate, to which virtue will, through Divine favour, raiſe the pious, might be, by a powerful preacher, rendered *preſent* to their underſtandings, with ſuch conviction, as would make indelible *impreſſions* upon their *hearts*, and work a ſubſtantial *reformation* in their lives *.

The convincing and irrefragable *proof*, that real and important *effects* might be produced by preachers, by a proper application of *oratory* to the purpoſes of inſtructing and amending mankind, is, That *oratory* has been, in all times, known *actually* to *produce* great *alterations* in men's ways of thinking and acting. And there is no denying *facts*. To bring inſtances of this in a copious manner, as the ſubject might deſerve, would be to quote more hiſtory than could be comprehended in ſuch a volume as this. Nor can any reader imagine, an art could have been, in all free governments, ſo laborioufly cultivated by *ſtateſmen*, had they not found it *uſeful* in the *ſtate*.

Do

* *Quintilian* (INST. ORAT. L. vi. C. ii.) makes the knowledge and command of the *pathetic*, the main inſtrument of *perſuaſion*, which, according to him, is the *great buſineſs* of the orator.

Do we not, in our own times; ſee the *effects* produced by it in the Britiſh *parliament?* But if any one ſhould alledge, that there is *nothing* in the power of *preachers* by means of *oratory*; does it not follow, that then the *whole function* of *preaching* may as well be laid *aſide?* For, if *good ſpeaking* will have *no effect* upon mankind, ſurely *bad* will have *none.*

Reaſoning *a priori,* one would conclude, that we ſhould ſee both the ſtudy, and the effects of oratory, carried to a pitch *beyond* what they reached in the *antient* times of Heatheniſm. Have we not the advantage of thoſe *noble models,* which the antients ſtruck out by the mere force of natural unaſſiſted genius? Ought we not to *exceed* thoſe *models?* But do we *come up* to them? Have we not incomparably *clearer* views of *nature,* and of all *knowledge,* than the *antients* had? Have we not whole *ſciences* of which they knew *nothing?* The *Newtonian* philoſophy alone! to what *ſentiments* does it lift the mind! How do the ideas, it gives us, of *immenſity* filled with *innumerable worlds* revolving round innumerable *ſuns*; thoſe *worlds* themſelves the centres of *others* ſecondary to them; all *attracting*; all *attracted*; *enlightening* or *receiving light*; at *diſtances* unmeaſurable, but all under *one law!*—how do theſe ideas tend to *raiſe* our *conceptions* of the *Author* of ſuch a work! Ought not *our productions* to *exceed theirs,* who had no ſuch helps to *enrich* and *enliven* their imaginations? But, above all, as much as the heavens are higher than the earth, ſo much ought

the

the views which *revelation* preſents us with, to *ennoble* all our *productions* above thoſe of the *antients*, on whom that glorious light never ſhone! What had a *Demoſthenes*, or a *Cicero*, to inſpire ſo divine an ardor into their addreſſes to the people, compared with thoſe *ſublime doctrines*, which *angels* deſire earneſtly to pry * into? If the poetical *deſcription* of Jupiter ſhaking heaven with his nod, *warmed* the *imagination* of a Phidias to ſuch a pitch, as enabled him to produce the moſt mageſtic piece of ſtatuary, that ever was beheld; and if the imagination of the *author* † of that poetical deſcription was exalted by the ſcenes he ſaw, and the learning he acquired by travelling into Egypt, and other parts; how ought the genius of the *chriſtian orator* to be elevated, how ought both his compoſitions, and his manner of delivering them, to ſhine *ſuperior* to all that *antiquity* ever ſaw; as he enjoys ſuperior advantages for ennobling all his ſentiments, and giving dignity and ſpirit to all he compoſes, and utters! If we find a Plato, or a Cicero, whenever they touch upon the ſublime doctrine of a *future ſtate*, riſe above themſelves, warmed with——ſhall I ſay, the *proſpect*? no—with the *poſſibility*, or at moſt, with the *hope* of immortality; how animated ought *our* deſcriptions to be, how forcible *our* manner of treating of what we pretend firmly to *believe*; of what we know the Author of our religion confirmed by actually *riſing* from

* Gr. Εις ἁ ἐπιθυμουσιν ἀγγελλοι παρακυψαι. 1 Pet. i. 12.
† Hom. Vid. Il. 1.

from the grave, triumphing glorioufly over death, and *aſcending* viſibly to heaven.

Poor were the motives, and cold the encouragements, which *they* could offer, to excite their hearers to bravery and to virtue, compared with thoſe which *we* have to propoſe. For, if they put them in mind of their country, their wives, their children, their age and helpleſs parents; if they called upon them to ſhew themſelves worthy *deſcendants* of their illuſtrious *anceſtors*; if they rouſed their *ſhame*, or their ſenſe of *honour*; if they held forth the prize of deathleſs *fame*; all theſe are as cogent arguments *now*, as they were *then*. What advantage our *chriſtian* orators have over them, toward gaining their end of alarming, perſuading, and reforming mankind, appears from conſidering how little chance *we* ſhould have of producing any good effect upon a people ſtrongly *attached* to pleaſures, riches, and honours, by telling them, that, if they continued to purſue theſe their beloved objects by unlawful means, they might expect, after their death, to be carried before Minos, Rhadamanthus, and Æacus, who would condemn their ſouls to Tartarus, where the ſoul of Ixion was tied upon a wheel, and whirled about without reſt; where Prometheus had his liver gnawed by a vulture, which grew again as faſt as it was devoured; and where Danaus's fifty daughters had a ſet of barrels with holes in their bottoms to keep continually full to the top; and where all wicked ſouls would be condemned to ſome ſuch

ſuch puniſhment; but if, on the contrary, they would act the part of honeſt and worthy men, and exert themſelves to the hazard, and, perhaps, loſs of their lives in defence of the liberties of their country, their ſouls would be ordered, by the judges of the dead, to be placed in the Elyſian fields, where were pleaſant greens, and lucid ſtreams, and fragrant groves; and where they ſhould amuſe themſelves with the innocent pleaſures, which delighted them while here. Had our *chriſtian* orators *no better motives* to urge, than ſuch as could be drawn from the conſideration of certain *imaginary rewards* and *puniſhments* to be diſtributed in a certain *poſſible*, but *doubtful* future ſtate, in ſome *unknown* ſubterranean region; it might be expected, that their zeal in urging them would be but *cold*, and the effects of their addreſſes to the people, *inconſiderable*. But the ancient orators had *no better* motives, from *futurity*, than *theſe* which I have mentioned, and thoſe they could draw from *other* conſiderations were the ſame, which we may uſe *now*. What accounts ſhould we have had of the power with which they ſpoke, and of the *effects* of their ſpeeches, if they had had the awful *ſubjects* to treat of, and the *advantages* for treating of them with effect, which *our* preachers have! O ſhame to modern times! A Pericles, or a Demoſthenes, could *ſhake* all *Greece*, when they warned their countrymen againſt an *invaſion*, or alarmed them about the danger of their *liberties!* Whilſt we can hardly keep our hearers *awake*, when we ſtand forth to warn them, in the name

name of God, againſt the conſequences of vice, ruinous to *individuals*, ruinous to *nations*; the cauſe not only of the ſubverſion of ſtates and kingdoms, when luxury, and corruption ſpread their fatal contagion, and leave a people the unthinking prey of tyranny and oppreſſion; but of utter, irretrievable *deſtruction* of the *ſouls* and *bodies* of half a ſpecies * from the preſence of God, and from the glory of his power, at that tremendous day, when the trumpet ſhall ſound, and the dead ſhall be raiſed, and when he ſhall ſit upon the throne of judgment, from whoſe face heaven and earth ſhall fly away †; whoſe voice ſhall pronounce on the wicked the dreadful ſentence, "Depart, ye curſed;" and whoſe breath ſhall blow up the unquenchable flame, in which rebellious angels and men ſhall be irrecoverably ſwallowed up and deſtroyed.

It may, perhaps, be objected here, that ſacred *truth* needs no *ornament* to ſet it off, no *art* to enforce it, That the *apoſtles* were *artleſs* and *illiterate* men; and yet they *gained* the great *end* of their *miſſion*, the *conviction* of multitudes, and *eſtabliſhment* of their *religion*. That, therefore, there is no neceſſity for this attention to delivery, in order to qualify the preacher for his ſacred office, or to render his labours ſucceſsful.



* "Strait is the gate, and narrow the way, that leadeth to life, "and few there are who find it." Matt. vii. 13.

† Rev. xx. 11.

To all this the anſwer is ready, viz. Firſt, the apoſtles were not *all* artleſs and illiterate. St. Paul, the *greateſt* and *moſt general* propagator of chriſtianity, is an *eminent exception*. He could be no *mean orator*, who *confounded* the *Jews* at Damaſcus*, made a *prince*, before whom he ſtood to *be judged*, confeſs, that he had *almoſt perſuaded* him to become a convert to a religion every where *ſpoken againſt* †; threw another into a fit of *trembling* as he ſat upon his *judgment-ſeat* §; made a defence before the learned court of Areopagus, which gained him for a *convert* a member of the *court itſelf* ‖; ſtruck a whole *people* with ſuch *admiration*, that they took him for the *god* of *eloquence* ‡; and gained him a place in Longinus's †† liſt of *famous orators*. Would the cold-ſerved-up *monotony* of our Engliſh *ſermon-readers* have produced ſuch effects as theſe? But, farther, the apoſtles might very well ſpare *human* accompliſhments; having what was worth them all, viz. the Divine gift of working *miracles*; which if our preachers had, I ſhould not have much to ſay about their qualifying themſelves in *elocution*. But, as it is, *public inſtruction* is the preacher's *weapon*, with which he is to combat infidelity and vice.

* Acts ix. 22. † Acts xxvi. 28. xxviii. 22. § Acts xxiv. 25. ‖ Acts xvii. 34. ‡ Acts xiv. 12. †† 'It was with no ſmall pleaſure, I lately met with a fragment of Longinus, which is preſerved, 'as a teſtimony of that critic's judgment, at the beginning of a manuſcript of the New Teſtament in the Vatican library. After 'that author has numbered up the moſt celebrated orators among the 'Grecians, he ſays, "Add to theſe Paul of Tarſus, the patron of "an opinion not yet fully proved." Spect. No. 633.

vice. And what avails a *weapon* without *ſkill* to *wield* it?

*Medicines* the moſt ſalutary to the body are taken with *reluctance*, if nauſeous to the taſte. However they are *taken*. But the more neceſſary phyſic for the *ſoul*, if it be not rendered ſomewhat *palatable*, will be abſolutely *rejected*. For we are much leſs prudent in our care for the *moſt* valuable part of ourſelves than for the *leaſt*. Therefore the preacher ought, above *all other* public ſpeakers, to labour to *enrich* and *adorn*, in the moſt maſterly manner, his addreſſes to mankind; his views being the moſt *important*. What grand point has the *player to gain?* Why, to draw an audience to the theatre*. The *pleader* at the bar, if he lays before the judges and jury, the *true ſtate* of the *caſe*, ſo as they may be moſt likely to ſee where the *right* of it lies, and a juſt deciſion may be given, has done his duty; and the affair in agitation is an *eſtate*, or, at moſt, a *life*, which will ſoon, by courſe of nature, be extinct. And of the *ſpeaker* in either *houſe* of parliament the very utmoſt, that can be ſaid, is, that the *good* of his *country* may, in great meaſure, depend upon his *tongue*. But the infinitely important object of preaching is, the *reformation* of *mankind*, upon which depends their happineſs in *this world*, and

* I deny not, that the theatre is capable of being *made* a ſchool of virtue. But it muſt be put under regulations, *other* than we have *ever yet* ſeen it; and thoſe too *various* to be ſpecified here; ſo *numerous* are the particulars, which want reformation, much *more* being at preſent *wrong* than *right*.

and throughout the *whole* of their *being*. Of what *conſequence* is it, then, that the art of preaching be carried to ſuch *perfection*, that *all* may be drawn to places of public inſtruction, and that thoſe, who attend them, may receive *benefit!* And, if almoſt the *whole* of preaching be *delivery*, how neceſſary is the ſtudy of *delivery!* That *delivery* is incomparably the moſt *important* part in public inſtruction, is manifeſt from this, that very *indifferent matter well delivered* will make a *conſiderable impreſſion* †. But *bad utterance* will *defeat* the whole *effect* of the *nobleſt compoſition* ever produced.

While exorbitant *appetite*, and unruly *paſſion within*, while evil *example*, with alluring *ſolicitation without* (to ſay nothing of the *craft* and *aſſaults* of the grand *enemy* of mankind) while theſe invite and enſnare the frail and thoughtleſs into guilt; ſhall *virtue* and *religion* hold forth *no charms* to engage votaries? *Pleaſure* decks herſelf out with *rich attire*. *Soft* are her *looks*, and *melting* is the ſweetneſs of her *voice*. And muſt *religion* preſent herſelf with *every diſadvantage?* Muſt ſhe appear *quite unadorned?* What *chance* can ſhe then have in competition with an enemy ſo much *better* furniſhed with every neceſſary *invitation* and *allurement?* Alas! our

† "A proof of the importance of delivery," (ſays Quintilian) "may be drawn from the additional force, which the actors give "to what is writ by the beſt poets, ſo that what we hear *pronounced* "by them gives infinitely more *pleaſure*, than when we only *read* "it." And again, "I think, I may affirm, that a very *indifferent* "ſpeech, well *ſet off* by the ſpeaker, ſhall have a *greater effect*, than "the *beſt*, if *deſtitute* of that advantage." Quint. Inſt. Orat. p. 411. "Documento ſunt vel ſcenici, &c."

our preachers do not addreſs *innocents* in paradiſe; but thoughtleſs and often *habituated ſinners*. Mere cold *explaining* will have but little effect on ſuch. Weak is the hold, which *reaſon* has on moſt men. Few of mankind have able *heads*. All have *hearts*; and all hearts may be *touched*, if the ſpeaker is *maſter* of his *art*. The buſineſs is not ſo much, to *open* the *underſtanding*, as to *warm* the *heart*. There are few, who do not *know* their duty. To *allure* them to the *doing* of it, is the difficulty. Nor is this to be effected by cold *reaſoning*. Accordingly, the *ſcripture-orators* are none of them cold. Their addreſſes are ſuch as hardly any man can utter without warmth. "Hear, O heavens! "Give ear, O earth! To thee, O man, I call; "my voice is to the ſons of men. As I live, ſaith "the Lord, I have no pleaſure in the death of the "wicked; but rather that he turn from his wick-"edneſs, and live. Turn ye, turn ye. Why "will ye die? O Jeruſalem, Jeruſalem! thou that "killeſt the prophets, and ſtoneſt them, who are-"ſent unto thee! How often would I have ga-"thered thy children, as a hen gathereth her "brood under her wings, and ye would not. Hadſt "thou, in this thy day, known the things, which "belong to thy peace!——But now they are hid "from thine eyes."

It is true, the preacher is carefully to avoid *oſtentation*; he is not to preach *himſelf*; but Chriſt. But at the ſame time he is to "ſtir up every *gift* "that

" that is in him; to cry *aloud*, and not to ſpare, " to lift up his voice like a trumpet; to *reprove*, " *correct*, and *inſtruct*; to be *inſtant* in ſeaſon and " out of ſeaſon; to become (innocently) *all things* " to all men," conſequently to become an *orator*, if men are not to be affected by ſimple *unadorned* truth, however *weighty*.

What can the people think of the *ſincerity* of the preacher, who is *cold* and *languid* in his public *inſtructions*, while he is as *warm* and *zealous*, as other men, in the defence of an inconſiderable part of his *property?* Would he plead as *calmly* for his *life*, as he does with his people in the cauſe of *virtue* and *religion*. *Coolneſs* in a matter of the laſt *importance*, and about which one is really in *earneſt*, is ſo unnatural, as to be hardly *practicable*. Therefore Cicero * takes it for *granted*, that Callidus could not have addreſſed the ſenate in ſo *indifferent*, and *unanimated* a manner, if what he wanted to perſuade them to believe had not been mere *fiction*. And, Demoſthenes, when one came to him, begging, that he would plead his cauſe, againſt a perſon who had uſed him cruelly, of which uſage he gave Demoſthenes a very *cold*, and *unanimated* account, could not *believe*, that he had been ſo *injured*; till, upon his ſignifying his ſuſpicion, the man was rouſed to ſome *warmth*; and then the orator was *convinced*, that his complaint was

* Tu iſtuc, M. Callidi, niſi fingeres, ſic ageres?
Cic. Brut. p. 181. Tom. 2.

was *well founded*, and immediately undertook his defence †.

If it ſhould be ſaid by preachers, "The people "will be as much *offended* with us, if we *overact* "our part, as they are *now indifferent* about at- "tending our miniſtry; ſo that it will *avail no-* "*thing* to ſtudy a more *lively delivery*;" to this I muſt beg leave to anſwer, that there is no reaſon to *fear any thing* from it. Becauſe a manner of preaching may be uſed, which ſhall have *ten times* more *life* and *vivacity* in it, than the *preſent*, and yet (if it be not *unnatural*, or *incorrect*) be very *ſafe* from all danger of *exceeding* due bounds as to *vivacity* and *force*. And, farther, we do in fact obſerve, that no preacher is *admired* (I do not mean by the mob, but by people of education) whoſe delivery is *dull* and *unanimated*; let his matter be *what it will*.

Leſt any reader ſhould think, I have been too *ſevere* upon the deficiencies of men of ſacred characters, as to *delivery*, either in *leading* the *devotions* of the people, or in *inſtructing* them in their *duty*; I will add, by way of *apology* for what I have ſaid, ſome paſſages, to the ſame purpoſe, from the SPECTATOR.

"*SIR*,

"The well reading of the common prayer is of "ſo great importance, and *ſo much neglected*, that I "take

† Plut. in Vit. Demoſth.

" take the liberty to offer to your conſideration " ſome particulars on that ſubject. And what " more worthy your obſervation, than this? A " thing ſo public, and of ſo high conſequence. It " is indeed *wonderful*, that the frequent exerciſe of " it ſhould not make the performers of that duty " *more expert in it*. This *inability*, as I conceive, " proceeds from the *little care*, that is taken of " their reading while *at ſchool*, where, when they " are got into Latin, they are looked upon as above " Engliſh, the reading of which is wholly ne- " glected, or, at leaſt, read to very little pur- " poſe, without any due obſervation made to them " of the proper accent and manner of reading. " By this means they have acquired ſuch *ill habits*, " as will not eaſily be removed."

The writer of the letter then goes on to mention the advantage he himſelf found from being led in his devotions by an elegant performer of the ſervice at St. James's Garlick-hill church.

" My eyes and my thoughts" (ſays he) " could " not wander as *uſual*; but were confined to my " prayers.—The confeſſion was read with ſuch a " reſigned humility, the abſolution with ſuch a " comfortable authority, the thankſgivings with " ſuch a religious joy, as made me feel thoſe affec- " tions of the mind in a manner *I never did before*. " To remedy, therefore, the *grievance* above com- " plained of, I humbly propoſe, that this excellent

" reader,

" reader, upon the next, and every annual aſſem-
" bly of the clergy at Sion College, and all other
" conventions, ſhould read prayers before them.
" For then thoſe, that are *afraid* of *ſtretching*
" their *mouths*, and *ſpoiling* their *ſoft voices*, will
" *learn* to read with clearneſs, loudneſs, and
" *ſtrength*. Others, who affect a *rakiſh negligent*
" air, by *folding* their *arms*, and *lolling* upon their
" *book*, will be *taught* a *decent behaviour*. Thoſe
" who read ſo *faſt*, as if *impatient* of their work,
" may *learn* to ſpeak *deliberately*. There is ano-
" ther ſort, whom I call Pindaric readers, as be-
" ing confined to *no ſet meaſure*. Theſe pro-
" nounce five or ſix words with great *deliberation*,
" and the five or ſix ſubſequent ones with as
" great *celerity*; the firſt part of a ſentence with
" a very exalted voice, and the latter very low.
" Sometimes with one ſort of tone, and imme-
" diately after with a different one. Theſe gen-
" tlemen will *learn* of my admired reader an
" evenneſs of voice and delivery. And all, who
" are innocent of theſe affectations, but read
" with ſuch an *indifferency*, as if they did not *un-*
" *derſtand* the *language*, may be *informed* of the
" art of reading *movingly* and *fervently*; how to
" place the *emphaſis*, and give the proper *accent*
" to each word, and how to vary the voice ac-
" cording to the nature of the ſentence. There is
" certainly a difference between reading a prayer,
" and a gazette. Theſe are often pretty claſſical
" ſcholars, and would think it an unpardonable ſin

" to

" to read Virgil, or Martial, with *as little taſte*,
" as they do Divine ſervice."

SPECT. No. 147.

And the ſame ſtandard author, in his 407th paper, complains as follows.

" Our *preachers* ſtand *ſtock ſtill* in the pulpit, and
" will not ſo much as move a *finger* to ſet off the
" beſt ſermons in the world. We meet with the
" ſame ſpeaking *ſtatues* at our *bars*, and in all pub-
" lic places of debate. Our words flow from us in
" a *ſmooth*, *continued* ſtream, without thoſe ſtrain-
" ings of the *voice*, motions of the *body*, and ma-
" jeſty of the *hand*, which are ſo much celebrated
" in the orators of Greece and Rome. We can
" talk of life and death in *cold* blood, and keep our
" *temper* in a diſcourſe, which turns upon every
" thing that is *dear* to us——.

" It is certain, that proper *geſtures*, and vehe-
" ment exertions of the *voice*, cannot be *too much*
" *ſtudied* by a public orator. They are a kind of
" *comment* upon what he utters, and *enforce* every
" thing he ſays, with weak hearers" [and ſurely the *bulk* of hearers are *weak*] " better than the
" ſtrongeſt *argument* he can make uſe of. They
" keep the audience *awake*, and fix their *attention*
" to what is delivered to them; at the ſame time,
" that they ſhew, the ſpeaker is in *earneſt*, and *af-*

" *fected*

" *fected himself* with what he so passionately *recom-*
" *mends* to *others*——.

" How *cold* and *dead* a figure in comparison of
" these two great men" [Demosthenes and Cicero] " does an orator often make at the British bar,
" holding up his head with the most *insipid se-*
" *renity*, and stroaking the sides of a long wig, &c."

*Dean Swift* (who was no friend to *over-doing* on the *serious* side) advises his young clergyman as follows:

" I take it for granted, that you are already de-
" sirous to be seen in a pulpit. But, I hope, you
" will think it prudent to pass quarantine among
" the desolate churches five miles round this town,
" where you may at least learn to *read* and *speak*,
" before you venture to expose your parts in a city
" congregation. Not that these are better judges;
" but, because, if a man must needs expose his
" folly, it is more safe and discreet to do so before
" few witnesses, and in a scattered neighbourhood.
" And you will do well, if you can prevail with
" some intimate and judicious friend to be your
" constant hearer, and to beg of him to give you
" notice with the utmost freedom, of whatever he
" finds amiss either in your voice or gesture. For
" want of such early warning, many clergymen
" continue defective, and sometimes ridiculous, to
" the end of their lives. Neither is it rare to ob-
" serve,

" ſerve, among excellent and learned divines, a " certain ungracious manner, or unhappy tone " of voice, which they have never been able to " ſhake off." LETTER TO A YOUNG CLERGYMAN.

Are the faults complained of by theſe authors, who wrote almoſt fifty years ago, *amended*, or *likely* to be amended? Let the anſwer to this queſtion be collected from the following verſes, by Dr. Byram, prefixed to *Fordyce*'s ART OF PREACHING, publiſhed a few years ago.

For, what's a ſermon, good, or bad,
If a man *reads* it like a lad?
To hear ſome people, when they preach,
How they run o'er all parts of ſpeech,
And neither *raiſe* a word, nor *ſink*;
Our learned biſhops, one would think,
Had taken *ſchool-boys* from the rod,
To make *embaſſadors* of *God*.

And afterwards,

In point of ſermons, 'tis confeſt,
Our Engliſh clergy make the beſt:
But this appears, we muſt confeſs,
Not from the *pulpit*, but the *preſs*.
They manage, with disjointed ſkill,
The *matter* well, the *manner* ill;
And, what ſeems paradox at firſt,
They *make* the beſt, and *preach* the worſt.

If

If there is, as we have ſeen, ſo much room to lament the deficiencies of thoſe who are to *lead* the the *devotions* of congregations, and to *inſtruct* them in their *duty*, and whoſe buſineſs it is to *win* them, by every *engaging* and *powerful art*, to the faithful performance of it; if there is ſo much reaſon to wiſh that thoſe failures might be made up, and thoſe errors amended, which are undoubtedly a great cauſe of the *reluctance* we obſerve in many to attend, and their *coldneſs* and *indifference* in, places of public worſhip and inſtruction; if the *clergy* are ſo deficient in their public performances, what is left for me to ſay of thoſe devotion-confounding, ear-ſplitting peſts of our churches, I mean the *pariſh-clerks* and *pariſh-children?* I would only aſk, whether, if we had declared a final and irreconcileable hoſtility againſt common *decency*, not to ſay *propriety*, and had ſet ourſelves to find out the moſt effectual means poſſible for turning *worſhip* into *burleſque*; I would aſk, I ſay, whether, if this was our deſign, there could be a more certain way to gain it, than to place a ſet of people in every church, who ſhould come in between every two ſentences ſpoken by the miniſter, with a *ſquawl* as *loud* as the ſound of ten trumpets, and totally *diſcordant* from *one another*, and from the *key* in which the *miniſter* ſpeaks. If the *miniſter* ſpeaks *properly*, why do not the *clerk* and the *charity-children* ſpeak in *concord* with *him?* If the *clerk* ſpeaks *properly*, why do not the *miniſter* and the *children* ſpeak in the *ſame key* with *him?* Or, if the *children* are *right*, why do not

not the *miniſter* and *clerk* ſcream as *high*, or, at leaſt, take a *concordant key* with theirs? They cannot be *all right*, and *all different from one another*. How much more rational would it be to ſpend the time, which is now ſo ridiculouſly thrown away in teaching the poor children to ſet the ears of the whole pariſh on edge, in making them *underſtand* thoroughly what they ſo often repeat by rote, *without underſtanding*, I mean the anſwers to thoſe uſeful queſtions in their catechiſm, "What is "your duty to God?" and, "What is your duty "to your neighbour?" This would be of *ſervice* to them *all* their *lives*; whereas the other anſwers *no end*, that has the leaſt connexion with common-ſenſe.

It is by keeping clear of every thing *diſagreeable* or grating, and by conſulting all that may *pleaſe*, *entertain*, and *ſtrike*, that the ſagacious Roman Catholics keep up, in their people, a *delight* in the public ſervices of their fooliſh religion. If we were wiſe, and as much in earneſt, as we ought, we ſhould imitate them in this. But what avails it to attempt to oppoſe that which has power to make *wrong right*, and *abſurdity proper*, I mean the irreſiſtible tyrant, CUSTOM, whoſe dominion is in no nation more *abſolute* (where there are ſo *many* ſo *capable* of judging) than in *this* our dear *country*.

FINIS.

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